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CHICAGO A MUSICAL CLEARING HOUSE AS MANAGERS CONFER

Meetings of National Association Attract Impresarios from All Parts of Country

— Standardized Contracts with Booking Managers Agreed Upon — High Cost of Concert Giving Emphasized — Restricted Membership Policy to be Continued — Fight Renewed on Lyceum Bureaus

DURING two days last week Chicago became the musical clearing house of the country, for during forty-eight hours a representative gathering of musical managers, both local and booking, negotiated busily in the finely appointed corridors of the Edgewater Beach Hotel, and it may be truly said that much of the musical complexion of the forthcoming season was determined upon at this time.

It all happened in connection with the annual meeting of the National Concert Managers' Association, which brought together many of the leading local purveyors of musical entertainment for a further consideration of their relationship to their public, to one another and to the New York managers representing various artists and musical organizations.

In telegraphic dispatches to this paper last week, reports were made of the essential features of the convention. It is more to the purpose now to consider how far, as an organization, the association has gone toward accomplishing the objects for which it was originally formed.

At the outset it may be said that signal progress has been made in achieving the results that were sought by the founders of the association. For the first time in the history of music in this country there is a common ground, a forum, a court, call it what you will, where the various managers, hitherto isolated and operating in their several territories absolutely without reference to the rest of the country, may exchange views, compare notes, gain encouragement and assistance and at the same time bring to a satisfactory conclusion such disputes and business conflicts as are bound to occur.

This point was significantly emphasized by L. E. Behymer, who came on from Los Angeles to attend the sessions, when he stated at Tuesday morning's meeting: "I have learned more in two days from the managers gathered at the meeting than I could have learned in many years going up and down the Pacific Coast. While it is true that we all have individual and peculiar problems, our requirements, so far as our relationship with the New York managers are concerned, are pretty much the same."

To interested observers, it was made apparent that the formation of the National Concert Managers' Association has provided the means of settling inevitable controversies between managers by methods of arbitration rather than by seeking legal redress.

FAVOR RESTRICTED MEMBERSHIP

One of the questions which came up for rather heated discussion and was dis-



Photo by Illustrated News

ALFRED CORTOT,
One of France's Most Distinguished Artistic Emissaries to America, Who Has Set a New Standard for French Pianism in the United States. (See Page 9)

posed of for this year at least was that regarding membership in the association. Some of the delegates held that the association would be of greater usefulness and influence if the thousands of college authorities and music club presidents who engage musical attractions throughout the country were accepted to full membership. There were others who expressed the belief that protection for the professional, well established manager who operates on a speculative basis is the important issue, and that this could not be maintained when club presidents and others who conducted concert courses in rivalry with the established managers are given equal voting privileges with them. While the association adopted a "stand pat" policy in this respect, it was decided to induce all representative managers, whether they are purely professional or not, and who are not business rivals of present members, to become members.

Bradford Mills, the re-elected president, called attention to the fact that possibly not more than eight of the important local managers—that is, those who depend exclusively upon their musi-

cal enterprises for a livelihood—are today non-members of the association.

Another issue which came before the conference and was referred to a committee was the adopting of a standardized, equity contract which the members of the association will use exclusively in their business relationship with New York booking agents. The new contracts provide for an equitable distribution of costs in the event of cancellation on the part of the artist and call for a more liberal adjustment in exploitation expenses.

CONCERT GIVING NOW MORE EXPENSIVE

Adella Prentiss Hughes, the leading manager of Cleveland, Ohio, made a significant address on Tuesday when she declared that the cost of operating concerts had doubled in the last few years.

"Formerly," declared Mrs. Hughes, "the local expenses necessary to giving a concert, outside the artists' fees, were about \$500. Now, with advertising rates, printing, hall rental and other expenses, it requires fully \$1,000. When

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APPROPRIATION CUT FORCES SCHOOLS TO KEEP AGED PIANOS

New York Officials Grant Only \$22,000 Instead of \$44,000 for New Instruments — Many Pianos Are Two-Score Years Old — More Granted for Other Musical Purposes in Schools — Last Year's Condition Improved — Dr. Henry T. Fleck Says He Is Not in Sympathy with Municipal Conservatory Plan

TUESDAY, July 13, was an unlucky day for Music, the heavenly maid, in New York City. For on that date, the officials of the Board of Estimate and Board of Education trained their intellects on the subject of new pianos in the public schools and decided that, in view probably of the H. C. of L., most of the old instruments would have to do. In other words, although George H. Gartlan, Director of Music, described many of the pianos as having been used anywhere from thirty-five to forty years and as showing unmistakable signs of senile decay, the request for \$44,000 with which to buy new ones received a reduction to \$22,000.

Hope springs eternally in the directorial breast, however. When Mr. Gartlan was asked for his views on the subject of this cut to an appropriation which at first glance seemed not only so wise but so necessary, in view of the fact that to many New York school children the school piano means their introduction to all musical knowledge, he intimated to a representative of MUSICAL AMERICA that what is deferred is not destroyed, and that the weather was too hot for anything but optimism. Said Mr. Gartlan:

"The appropriation, as I see it, has been spread over a three-year period instead of a one-year program. We get \$22,000 for this year; that is, we may. Of course you understand, this is the tentative budget for 1921 and many things may yet occur."

"How about the \$17,175 for the purchase of phonographs? Wasn't that refused?"

"Ah, that is another story. The department of physical culture had been allowed \$4,000, to buy records for their use, so the committee couldn't see their way clear to using more money for that purpose. Of course, that means an appropriation of about \$200 apiece for records for all the school districts. I am going to get in touch with the City Chamberlain, Mr. Berolzheimer, and I have hopes that these points may be made clearer perhaps to the officials than they seemed to be at the meeting. Of course, they agreed on general principles as to the desirability of disseminating musical knowledge in schools; but it is perhaps too much to expect that the committee should see things absolutely from our point of view. One gentleman, for instance, couldn't see why \$200 wouldn't do for pianos. Under these circumstances, perhaps, one can only take people as one finds them and hope for the gradual success of our campaign for music."

The budget for New York City this year calls for an entire expenditure of

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MENTH AN ADMIRE SOLOIST AT STADIUM

Harvard, Lazaro, Jacobsen and Schofield Also Appear with Rothwell

The feature of the Stadium concert on Monday evening of last week was the brilliant playing of the Viennese pianist, Herma Menth, who gave Liszt's E Flat Concerto with notable scintillation and vital effect. Somewhat heavy-handed at times (the left hand occasionally overpowers the right) the performance, nevertheless, suited well the character of the concerto. Miss Menth was warmly and deservedly applauded and gave the ballet music from Schubert's "Rosamunde" and Chopin's B Flat Minor Scherzo as encores. The orchestral numbers included Mendelssohn's "Fin-gal's Cave," and the "Tristan" Prelude and Liebestod. The concert took place indoors.

H. F. P.

Sue Harvard, soprano of the Metropolitan, was soloist at the concert on July 13. Miss Harvard offered Elizabeth's aria from "Tannhäuser," and "Depuis le Jour" from "Louise." The orchestral numbers were the overture to Gluck's "Iphigénie," Liszt's "Les Préludes," Strauss's "Voices of Spring," and Samuel Gardner's tone-poem, "New Russia," conducted by the composer.

A sudden storm on Wednesday evening prevented the outdoor "gala" performance, and because of the comparative seating limitations inside many were turned away. For musicians of taste the gala features of the night were the splendidly vital readings of Beethoven's Fifth Symphony and the "Tannhäuser" Overture given by Mr. Rothwell, who, despite the continued crudity of his orchestra, impresses steadily by his mastery and eloquence. He offered in addition to the works just named the overture to the "Marriage of Figaro" and Strauss's "Artists' Life" waltz. For the groundlings—there were numerous that night—the more exciting happening was the obstreperous singing of Hipolito Lazaro in "O Paradiso," an air from "Bohème," and some encores including "La donna e mobile," twice repeated.

H. F. P.

Edgar Schofield, bass-baritone, was soloist on July 15, offering the "Song to the Evening Star" from "Tannhäuser" and "Dio Possente" from "Faust." The orchestral numbers were Halvorsen's "March of the Boyars," Glazounoff's Ballet Suite No. 52, the Entr' acte and Barcarolle from Act II of "Tales of Hoffmann," "Under the Lindens" from Massenet's "Scènes Alsaciennes," and Elgar's "Pomp and Circumstance."

That a Tchaikovsky-Wagner program equals in drawing power a popular soloist was once more demonstrated at the Friday evening concert, when a vast audience crowded both the stand and field seats. Mr. Rothwell began the evening with his superbly eloquent reading of the "Pathetic" Symphony. The Wagner numbers were the "Meistersinger" Prelude, the "Ride of the Valkyries," and three excerpts from "Tris-

APPROPRIATION CUT FORCES SCHOOLS TO KEEP AGED PIANOS

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nearly \$100,000,000 and is the longest in the history of the city. In all, \$48,500 is to be given to carry on musical work in the public schools of New York. Some ground for the optimistic point of view may be seen in the fact that last year no money at all was granted for that work although \$27,815 was asked for.

Sees Poor Chance for Conservatory

Dr. George T. Fleck, of Hunter College, was also asked for his opinion on the matter, but felt that in view of the tentative character of the decisions made, he preferred not to criticise any actions taken.

Regarding, however, the collateral topic of the establishment of a Municipal Conservatory, Dr. Fleck said:

"I think it extremely unlikely that anything of the sort will take place for a long time to come, if ever; so long as

tan"—the prelude to the third act, a queer arrangement of the love duet, and another of *Tristan's* apostrophe to *Isolde* from the third act. It cannot be said that the use of solo trombone and trumpet to represent the voices of the respective lovers in the second number leads to particularly felicitous results. Why not 'cello and violin for the purpose? Despite Mr. Rothwell's wonderfully tender and poetic treatment of the "Tristan" music and his thrilling "Meistersinger," enjoyment was considerably marred by the orchestra's distressing and seemingly wilful lack of precision and unanimity.

H. F. P.

Sascha Jacobsen, violinist, was the soloist at least Sunday evening's concert, playing in brilliant style the Paganini D Major Concerto. The orchestral numbers were the Mendelssohn "Wedding March," the "Mignon" Overture, and pieces by Tchaikovsky and Wagner.

Oxford Confers Doctor's Degree Upon Paderewski



Photo by Keystone View Co.

IGNACE PADEREWSKI, the pianist, has been honored in England. With Venizelos, Premier of Greece, the famous musician and late Premier of Poland, received the degrees of D. C. L. from Oxford University, England. The two are shown above, Paderewski on the right, wearing their robes in the procession on Commemoration Day.

Stransky Sails for Europe

Accompanied by his wife, Josef Stransky, conductor of the New York Philharmonic Orchestra, sailed on Friday, July 16, on the *Bergensfjord* for Europe. This is Mr. Stransky's first visit abroad since 1914, when he was in Europe at the time of the outbreak of the war. While abroad he will secure some novelties for performance next season.

in our national cabinet, education plays a secondary part in a secondary department, I do not see any likelihood of music's being thus distinguished. You will understand that I speak as a practical man; that, as President Cleveland once observed, 'a condition, not a theory, confronts us.'

"I am not even so sure that I think a conservatory would be so desirable," Dr. Fleck added. "For this reason: what a conservatory produces is, usually, professionals; and America doesn't need more professional musicians; it needs musically-trained listeners. We want to get away from the idea that the study of music is either not to be taken seriously, whereby it is ranked with the amusements, or else that it is a means to earn a livelihood or to win fame. It ought to be impossible for a highly-cultured woman, the wife of an educator, to say, as one did recently of our vocal course: 'But what is the use of it? They're not studying for professional singers!' As though only professionals needed to know music! We want to bring music through the schools to every child; and we want to follow up not so much the child that has the natural bent for music, as the child that hasn't."

ARA RETURNS WITH TOSCANINI CONTRACT

Declares Famous Conductor Is Enthusiastic Over Tour He Will Make Here

Ugo Ara, late of the Flonzaley Quartet, has just come back from Italy aboard the *Giuseppe Verdi*, carrying with him a valuable document: the contract signed by Arturo Toscanini and the representatives of La Scala Orchestra for the concert tour, which, under the management of Loudon Charlton, will take place in America during the first three months of 1921.

Maestro Toscanini, as Mr. Ara declares, is enthusiastic over the prospect of the American project, which permits him to realize a long cherished dream: that of devoting himself exclusively to symphonic work, for an extended period and under the most ideal conditions.

Toscanini's American tour will be preceded by a long series of concerts in Italy. The Maestro, as reported by *Gior-nale d'Italia* of Rome is "bombed" by letters and telegrams of musical societies asking for the privilege of engaging him and his orchestra before his departure for America.

Starting in Milan, at the end of October, Toscanini and his orchestra of virtuosi will visit successfully Turin, Genoa, Parma, Venice, Padua, Ferrara, Bologna, Florence, Rome, Naples and Palermo, from where, in the second week of December, these musical argonauts will sail for New York.

A great amount of interest has been aroused by the news of the projected return of Toscanini, at the head of La Scala Orchestra next season. After five years' absence, the memory of the great conductor's artistic achievements is by no means dim, and certain enthusiasts have already sent in their reservations for the series of subscription concerts which will, of course, be given in New York before the orchestra goes on the road.

As regards the program which Toscanini will offer, an idea of what he will

TETRAZZINI NOT ILL

Foreign Dispatches Declare She Will Sing at Metropolitan

According to a dispatch from William J. Guard of the *Metropolitan*, published in the *New York Times*, on July 19, the reports of the illness of Luisa Tetrazzini are absolutely without foundation. Mr. Guard, who cabled from Lugano, where he had seen the prima donna at her villa, said that she was in perfect health.

"Mme. Tetrazzini," added Mr. Guard's dispatch, "is studying programs of songs for a concert tour of America, arranged for her by W. H. Leahy of San Francisco, and she is also preparing four operas from among the best in her repertory, which she will sing in special performances next season at the *Metropolitan*."

MUSICAL AMERICA has also received an unequivocal denial of the report of the diva's illness, from her manager, W. H. Leahy, enclosing copies of cables which have passed between them. Mme. Tetrazzini states in her cables that the reports have been circulated by persons inimical to her and that, after three appearances in London, she will sail for the United States on the *Mauretania* on Oct. 16, for her farewell tour. Mr. Guard's statement that Mme. Tetrazzini is studying rôles which she will sing at the *Metropolitan*, is the first intimation that she has been engaged to appear at that opera house.

Schumann-Heink's Adopted Son Killed in Airplane Fall

TULSA, OKLA., July 18.—Robert F. Midkiff, an adopted son of Mme. Schumann-Heink, the contralto, and son of a minister at Decatur, Ill., was killed instantly in an airplane fall near here today. The pilot of the machine was manoeuvring for a landing when one of the wings suddenly dropped off and the plane fell about 3500 feet.

Magdeleine Brard Wed to Edmond Borgo, Italian Business Man

In a private letter to MUSICAL AMERICA, Magdeleine Brard, the youthful French pianist, announces her marriage last March to Edmond Borgo, president

present may be gained from an examination of a recent series of concerts which he gave in Padua in the famous "Hall of Reason," the largest hall of its kind in Europe. The list of composers included Beethoven, Berlioz, Debussy, Dvorak, Martucci, Pick-Mangiagalli, Respighi, Rossini, Strauss, Verdi, Vivaldi and Wagner. Toscanini favors no one school to the exclusion of the others; he possesses a broad and sane appreciation of the best that every school and nation offer.

SCANDIANI REPORTED AS DIRECTOR OF SCALA

Baritone Selected to Manage Destinies of Milan's Reconstructed Opera House

[By Cablegram to MUSICAL AMERICA.]

MILAN, ITALY, July 19.—The newly appointed manager of the reconstructed Scala Theater is reported to be Ingenuo Angelo Scandiani, the well-known baritone.

D'ALBERTIS

Ugo Ara, formerly of the Flonzaley Quartet, and who has just returned to this country with a contract insuring a tour of the Scala Orchestra with Arturo Toscanini as its conductor, when told by MUSICAL AMERICA of the news contained in the above cablegram, said that Scandiani was one of his best friends and stated that he had been informed of the probability of Scandiani's appointment.

Scandiani has not sung at Scala in five or six years, but during the war acted in association with Mario Sammarco, the baritone, well known in this country, as director of that famous opera house. According to Mr. Ara, Sammarco has just been appointed director of the Massimo at Palermo, another of Italy's leading opera houses. It was through the helpful offices of Scandiani that Mr. Ara was enabled to make the Toscanini contract.

The reconstruction of Scala is taking place at the present time and will not be completed before next season. On account of this rebuilding and the consequent unemployment of the operatic forces, it was possible to arrange the tour of the orchestra, which will visit this country next spring. During the reconstruction, Milan will enjoy its operatic fare at the Teatro Lirico.

of a leading Italian motorcycle company. The news will come as a great surprise to Miss Brard's American admirers for she was regarded here as something of a child prodigy, being but sixteen years old.

Mme. Galli-Curci to Sing at the Metropolitan 1921-22?

MUSICAL AMERICA has been informed, through apparently good authority, that Mme. Amelita Galli-Curci had signed a contract for a series of appearances with the Metropolitan Opera Company during the season 1921-22.

Alexander Lambert Recovering

The many friends of Alexander Lambert will learn with pleasure that he is recovering from his recent accident. Mr. Lambert set out in June for the Pacific Coast, but returned after he reached Colorado, having altered his summer plans. About three weeks ago he was at Coney Island with his friends, Sophie Braslaw, Jascha Heifetz, and one of Mr. Heifetz's sisters. While there he went with them in the "Shute the Shutes," and was hurt when the boat struck the water, the impact throwing him down and injuring his back severely. He was obliged to remain in bed for several weeks, the muscles of his back being strained by the shock. After recuperating he left the city for Long Branch, N. J.

Eldest Daughter of Walter Damrosch Is Married in Paris

PARIS, July 18.—Gretchen Blaine Damrosch, eldest daughter of Walter Damrosch, conductor of the New York Symphony Orchestra, was married here yesterday to Thomas Knight Finletter, son of Judge Finletter of Philadelphia.

Fanning to Make Twentieth London Appearance

Before Cecil Fanning sails for America on Oct. 31, he will have made twenty appearances in London alone since April 27. He has sung ten times already and Daniel Mayer & Co., Ltd., London, have secured ten orchestra dates for him in Queen's Hall, during September and October.

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one operates on a basis of 70 per cent for the artist and 30 per cent for the local manager, it is necessary to have at least \$3,000 in the house to enable the local management to cover expenses.

Says Artists Get Too Much

"For this condition," continued Mrs. Hughes, "I do not blame the New York managers. I think the trouble lies with the more expensive foreign artists, who are getting a great deal more than they should and who should stand some of the burden. The New York managers should force these high priced foreign artists to recognize prevailing conditions and make some equitable arrangement so that the local manager may have a better margin on which to operate. They know we pay our bills and are responsible; therefore they should support us and help us to dignify our profession so that none of us shall be at the mercy of aspiring society women and others who, without the slightest experience or knowledge of the situation, think they can jump into the concert giving business."

Inadequate Advertising Material

The New York managers came in for severe criticism in the matter of failing to supply their clients with adequate press matter, photographs and other exploitation data. On this point L. E. Behymer of Los Angeles said:

"I think, through this association, we ought to bring fullest possible pressure on the New York managers to make them understand the handicaps under which we are obliged to operate. When it comes to introducing a new artist in our section of the country I don't know what I would do without MUSICAL AMERICA to supply me with information that ought to come right from the office of the artists' managers. The New York managers do not realize how important it is for us to have new and interesting photographs of the artists for the daily papers and magazines. Usually they send us one or two stereotyped photographs, often impossible of reproduction, and the kind of press material that no newspaper wants to publish. In the case of one celebrated pianist, the only press matter I could get from his manager was a circular of his press criticisms written five years before. And then these artists wonder why they don't always have capacity houses."

Mr. Fritschy's Co-operative Plan

Walter A. Fritschy of Kansas City made an urgent plea for greater co-operation among the musical managers of various sections. He outlined a plan calling for the establishment of groups including the managers of one, two or three adjoining States so situated as to make possible periodical conferences for mutual advantage. He proposed that the managers in these units, by consistent co-operation, might arrange for the engagement of artists on their various courses in wholesale lots, thereby saving considerable expense in unnecessary railroad travel and in the artists' fees. Mr. Fritschy held that these groups of managers could best solve the problems peculiar to their own neighborhood, but when no solution was possible their difficulties could be referred to a national board.

Opposition to Lyceum Bureaus

At the various sessions heated criticism was frequently directed at the lyceum bureaus which operate particularly in the West. Several of the delegates expressed the belief that the methods employed by these bureaus were destructive to the best interests of musical development in their territory. As the association does not admit representatives of lyceum bureaus to membership, there was no refutation of the case presented against them.

In this connection the writer of this report, who attended all the sessions of the conference and enjoyed the privilege of interviewing nearly all of the managers, was impressed by a tendency on the part of many local managers to adopt methods somewhat similar to those of the lyceum bureaus which they criticised so freely. In other words, they are opening up new territory around their own cities, putting musical courses in smaller surrounding cities and conducting them in consecutive order so that a musical attraction may devote two or



PHOTOGRAPHIC IMPRESSIONS AT THE CONVENTION OF LOCAL MANAGERS

No. 1—A Scene on the Lake Front Before the Edgewater Beach Hotel in Chicago, Where the Sessions Were Held. No. 2—Kate Wilson Greene of Washington and Mai Davis Smith of Buffalo Chatting on the Hotel Veranda; in the background Are Mrs. George S. Richards of Duluth, Elizabeth Cueny of St. Louis, James E. Devoe of Detroit, Margaret Rice of Milwaukee, and W. A. Fritschy of Kansas City. No. 3—Bradford Mills of Toledo, Re-elected President of the Association. No. 4—Three Western Musical Pioneers, Robert Slack of Denver, Lois Steers of Portland, and L. E. Behymer of Los Angeles. No. 5—Harry Cyphers on the Extreme Left, Manager of the Detroit Symphony Orchestra, Adjusts His Tie Preparatory to Being Photographed with a Group of Associates, Including Mr. Behymer, W. A. Albaugh of Baltimore, George F. Ogden of Des Moines, Mrs. Edna Saunders of Houston, Tex., Mrs. Richards, Marian Andrews of Milwaukee, Miss Cueny, Miss Steers and Mrs. Wilson Greene. No. 6—Elizabeth Cueny, Re-elected Secretary of the Association

three weeks to one restricted territory, appearing at a minimum of expense and a maximum of income.

Contest Over Election

As was related in last week's issue of MUSICAL AMERICA, the election of officers was accomplished only after an exciting contest. The former officers were re-elected by a narrow margin of two votes. One faction of the association expressed the belief, in the corridor caucuses, that the best interests of the association demanded that the president be purely a local manager without affiliation with any New York enterprise and who did not operate in any city except his own. Mr. Mills has been representing the Scotti Grand Opera Company and his local management covers a wide area in the Middle West.

Another faction among the members contended that the executives had not had, in one year, a sufficient time to show what they could accomplish and that a vote of confidence was in order. At the election on Monday evening the two factions worked themselves into a perplexing parliamentary tangle. Harry Cyphers of Detroit moved for the re-election of the entire board of officers. Arthur Judson of Philadelphia voted to amend this motion by having each officer elected separately and having no less than two candidates for each office. Mr. Cyphers then moved to have the amendment tabled. When the vote was finally taken several of the delegates confessed to

confusion and wondered whether or not their vote would result in re-electing or rejecting the previous officers. Mr. Behymer, for many years president of the Gamut Club in Los Angeles, diagnosed the parliamentary tangle and when the vote was taken the re-election had it by eleven to nine.

In answer to a letter sent to the association by the National Music Managers' Association and signed by President Charles L. Wagner, the purpose of which was to extend greetings to the brother organization and to invite closer co-operation, President Mills appointed the following committee to wait upon a committee of New York managers for conference on problems of mutual interest: Mrs. Adella Prentiss Hughes, Rudolph Steinert, Harry Cyphers, L. E. Behymer and the officers of the association. This committee was expected to meet a committee of the New York managers this week.

Consider Grievances

The grievance committee had its hands full at this session. A number of complaints had been lodged against members of the association by other members or by members of the booking managers' organization. These cases are handled without announcement as to the outcome.

For her valued work Elizabeth Cueny was voted a salary to carry on the onerous duties of secretary, a decision which was roundly applauded.

On Tuesday noon the association gave a luncheon to which visitors were invited. The list of attendants at this luncheon was as follows: Bradford Mills of Toledo; Elizabeth Cueny of St. Louis; James E. Devoe of Detroit; F. B. Walker of Detroit; T. Arthur Smith of Washington, D. C.; Mrs. Edna B. Saunders of Houston, Tex.; Catharine A. Bamman of New York; Mrs. L. E. Behymer of Los Angeles; William A. Albaugh of Baltimore; Adolf Schmid of New York; Raoul Biais of New York; Mrs. W. F. Cushing of Fargo, N. D.; H. R. Newsom of New York; Roland R. Witte of Kansas City, Mo.; R. E. Morningstar of Chicago; T. G. Hogan of Detroit, Mich.; Ralph J. MacFadyen of New York; Merle Armitage of Toledo, Ohio; Robert Slack of Denver, Col.; Jacob R. Proebstel of New York; Howard E. Potter of New York; Harriet Bacon MacDonald of Dallas, Tex.; Oliver O. Young of Portland, Ore.; Louis L. Seidman of Chicago; Alma Cueny of St. Louis; Mrs. George S. Richards of Duluth, Minn.; Harry Cyphers of Detroit; Mai Davis Smith of Buffalo, N. Y.; Arthur Judson of Philadelphia; Florence French of Chicago; Margaret Rice of Milwaukee; Mrs. Harry Cyphers of Detroit; George F. Ogden of Des Moines; A. M. Fayram of Des Moines; Miss Slack of Denver; Rene Devries of Chicago; Jeannette Cox of Chicago; Paul Kempf of New York; L. E. Behymer of Los

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SOME OF THE DELEGATES AND VISITORS

No. 1—James E. Devoe Shaking Hands with Lois Steers. Mr. Behymer Is Seated. The Other Figures Are, from Left to Right—Marian Andrews, Kate Lacey of Columbus, Mrs. W. F. Cushing of Fargo, Harriet Bacon Macdonald of Dallas, Alma Cueny and W. A. Albaugh. No. 2—Three Symphony Orchestra Managers, L. E. Behymer of the Los Angeles Philharmonic Orchestra, Arthur Judson of the Philadelphia Symphony Orchestra, and Harry Cyphers of the Detroit Orchestra. No. 3—The Elwyn Concert Bureau of Portland, Ore., and Fortune Gallo, Eminently Satisfied with an Arrangement Just Made to Present the San Carlo Opera Company in the Far West. In the Picture Are Fortune Gallo, Jacob R. Proebstel, Catharine A. Bamman, Eastern Representative of the Elwyn Bureau, and Oliver O. Young, General Manager of the Elwyn Concert Bureau. No. 4—Walter A. Fritschy Introduces the Missouri Fox Trot to Mrs. Kate Wilson Greene of Washington. No. 5—Rudolph Steinert of New Haven, an Outstanding Figure in the Deliberations in the Convention. No. 6—Adolf Schmid, the Operatic Conductor, Now Representing the Creatore Opera Co., and Raoul Biais, the Progressive Young Manager of Musical Artists. No. 7—Howard Potter, Re-elected Treasurer of the Association. No. 8—Adella Prentiss Hughes of Cleveland, an Interested Attendant at the Sessions of the Association, and a Member of One of Its Leading Committees

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Angeles; Kate Wilson Greene of Washington, D. C.; Fortune Gallo of New York; Adella Prentiss Hughes of Cleveland, Ohio; Lois Steers of Portland, Ore.; Charles Strakosch of New York; Marian Andrews of Milwaukee; Walter A. Fritschy of Kansas City, and Mrs. James E. Devoe of Detroit.

Socially the conference had marked interest. As Mr. Behymer put it: "What a wonderful opportunity this is for us to get together, talk over our work and get new inspiration. Some of these good folks have been nothing but names to me—now they are personalities. I wouldn't have missed it for worlds." Mrs. Behymer, looking finer than ever, accompanied her husband, and received congratulations on the arrival of Enid Jean Malcom, a grandchild, at the Behymer estate in California.

Robert Slack of Denver brought his very pretty daughter with him. Miss Slack has terpsichorean ambitions and will probably join the Metropolitan Ballet School this winter.

Some one told Fortune Gallo that Ravinia Park, home of Chicago's summer opera, was only a short ways down the boulevard. Mr. Gallo invited Mai Davis Smith, Arthur Judson and a newspaper man to accompany him to Tuesday night's performance of "Pagliacci." They boarded a taxi and after an almost interminable ride rolled up a fare of \$20. Then Gallo gave a perfect imitation of how to handle temperamental prima donne. He patted the chauffeur appreciatively on the shoulder and made him happy with \$13.

Some of the Eastern delegates were amazed and delighted to find that the Edgewater Beach Hotel lived up to its name. The fine beach, the wonderful promenade and the mermaids engaged considerable of the visitors' attention.

Harry Culbertson entertained a gathering of New York booking managers by reciting, in rapid fire order, without coming up for air, the names of 4763 musical towns in outlying districts that no one had ever heard of. "You folks spend too much time fighting over the big cities," said Mr. Culbertson. "I go out in the untrdden fields to place my artists. I make local managers where there are none."

The Twentieth Century Express had

an unusually large number of musical passengers leaving New York Saturday night. Aboard were Henry Hadley, Inez Barbour and Thomas Chalmers, en route to San Francisco; Fortune Gallo, Pierre V. R. Key, Rudolph Steinert, Howard Potter, Charles Strakosch and Raoul Biais.

P. K.

NEW YORK MANAGERS MEET

Another Gathering of Booking Agents Held Behind Closed Doors

Pursuing its newly adopted policy of holding its meetings behind closed doors, the National Musical Managers Association held another of its conferences on the night of July 19 at the Biltmore Hotel in New York. Eleven members were present. The discussion concerned itself largely with the controversy between Fortune Gallo and Bradford Mills, over the affairs of the Gallo English Opera Company. A committee was appointed to meet a committee of the National Concert Managers Association on July 27 in New York. This committee will report to the main association on July 28, when the next meeting will be held.

The resignation of Arthur Judson of Philadelphia was discussed but no definite action was taken.

RECORD SEASON ENDS FOR BOSTON "POPS"

Feature of Closing Week Is "Russian Night"—Concerts on Common

BOSTON, July 17.—Last week was the tenth and closing one of the "Pop" season which has proved to be in every way the most successful in the history of these concerts. The feature of the week was "Russian Night," which found every seat in the hall taken and standees filling every available doorway and point of vantage. Tchaikovsky was the hero of the evening, having five out of twelve numbers on the program to his credit, and also two encores. Rimsky-Korsakoff was second, with a movement from "Scheherazade," the "Hymn to the Sun" from the "Coq d'Or," and the "Hindu Song" from "Sadko." Others "also present" (in spirit) were Glazounoff, César Cui and Rubinstein. The "Song of the Volga Boatmen" has become a "popular" piece, and has been loudly applauded at each of the many performances given it this season by Conductor Jacchia. At this concert it had to be repeated. As announced last week, the success of these "Pops" has encouraged the management to give a supplementary season of them which will accordingly begin on Labor Day and continue until near the opening of the regular concerts. There will be more special programs and another "Request Night."

The summer daily band concerts on Boston Common are under way and are attracting larger crowds than ever. For about an hour and a half at noon, and at eight o'clock in the evening, on weekdays, the park benches are all filled, and many people stand to hear the varied programs directed by different well-known bandmasters of the city. On Sunday there is but one concert, in the afternoon, when a larger band and more pretentious program is provided. Bastille Day was recognized by the playing of French music exclusively.

Pierre Monteux, conductor of the Boston Symphony, returned from Europe last week, and is spending the rest of the summer at Northport, Me.

Reports from London and Paris tell of the striking success there of the American pianists, Guy Maier and Lee Pattison, who have astonished even the Europeans by the interest of their programs and the excellence of their ensemble. The best proof of this is the fact that they have already been engaged to return next season.

After their first concert in London, the audience rose and cheered with enthusiasm. The program which evoked this demonstration was entitled "A Concert of Present-Day Music for Two Pianos." It included Debussy's "In Black and White," and other modern numbers by Arensky, Ropartz, Casella, Mousorgsky and Iljinsky.

Mr. Maier also gave recitals of his own, one being at the home of Jacques Rouché, the director of the Opéra in Paris; and on July 6 he appeared in London in the unusual (for him) rôle of organist. This latter occasion was nothing less than the wedding of his colleague Pattison, who was married to Gladys M. E. Cousins at St. Phillip's Church, Earl's Court, Kensington. As Mr. Pattison is a Bach specialist, he wanted music by that composer for his wedding. Mr. Maier supplied this with the assistance of Mrs. Benjamin Laethron, the head of the American Fund for French Wounded, who sang Bach's "My Heart Ever Faithful." After a honeymoon spent in England, the Pattisons will return to the United States in time for the first appearance of the two pianists at the Berkshire Festival on Sept. 23.

Mr. Maier is on his way to his home in Buffalo where he will be busy for the rest of the summer preparing programs for the coming season. His "Young People's Concerts" are already extensively booked in all parts of the country, and the pianist writes that he is bringing back a lot of interesting novelties for these unique performances as well as additions to the two-piano répertoire.

FITCHBURG, MASS.—Angelo Truda, band leader, has been engaged to lead the Fitchburg Military Band during the coming year. Mr. Truda succeeds Clarence D. White, who recently concluded a term of many years' service.

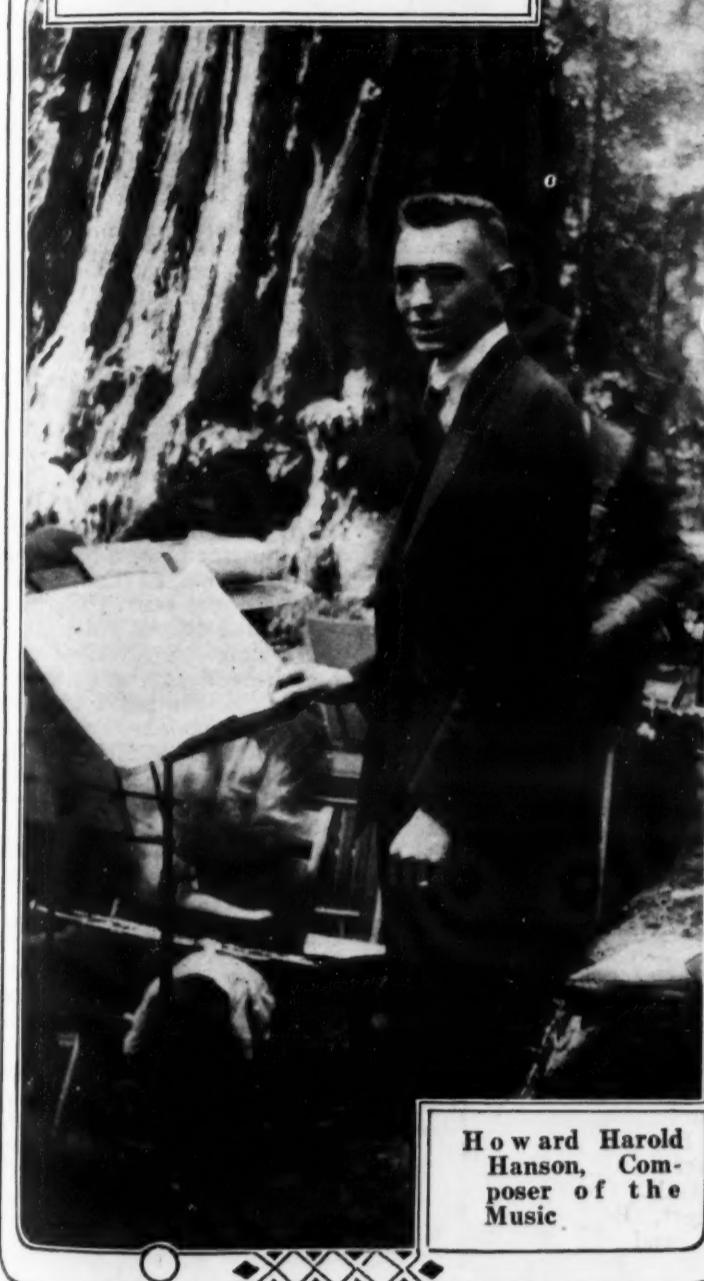
8,000 Witness Forest Play in Grove of Ancient Redwoods



Anita Peters Wright Dancers in Scene de Ballet
—Andrew Hill Photo



Anita Peters Wright, Dance Director, and Don W. Richards



Howard Harold Hanson, Composer of the Music



Don W. Richards, Author of Book and Lyrics



Indian Opera Scene

Amid Ideal Surroundings, "Soul of Sequoia" Is Given Second Annual Production by Sempervirens—Play, Music and Performance Are Deeply Impressive—Score, by Howard H. Hanson, Gains Especial Praise.

CALIFORNIA REDWOOD PARK, July 8.—Eight thousand persons from all parts of the country gathered on the hillside of the natural amphitheater in the California Redwood Park last Saturday evening to witness the second annual forest play which was produced under the auspices of the Sempervirens' Forest Play Association. The night was perfect, and upon the stage of this forest theater, completely surrounded by giant Redwoods reaching up to a star-lit sky, there was enacted a pageant of the forest, which, from the standpoint of musical and dramatic interest is comparable only to the famous Bohemian Grove plays. Only in California's Bohemia, mere woman is not admitted, and therefore the possibilities of the forest plays in stimulating the State's interest in musico-dramatic productions are broader than these of the

Bohemian grove plays as long as attendance at the latter remains limited to the masculine aristocracy of the social and artistic world.

This year's play was a revised and improved version of last year's play, "The Soul of Sequoia," by Don W. Richards, with music by Howard Harold Hanson, the young American composer.

The theme of the play lies in the history of the Redwoods from the time of their sowing, through the era of the Red Man up to the time of the saving of the forest from the commercial spirit of man by the Spirit of Nature. It is in four episodes and a prologue, each episode complete in itself, and each presented in a different dramatic form—a scene de ballet, a cantata, an opera, and a drama.

The first episode, known as "The Awakening," was a dance pantomime exquisitely interpreted by the Anita Peters Wright Dancers from San Francisco. A Wood Nymph is discovered asleep at the foot of a giant Redwood. The voice of the Spirit of Nature is

heard summoning the birds of the forest to awaken. Bird voices respond (given by Charles Kellogg) and the Wood Nymphs, Water Sprites, Dryads, et al., assemble, and the frolic begins. It is interrupted by the sounds of the pipe of Pan. The Nymphs scatter. Lyria, Daughter of the Dawn, unconquered by fear, dances to the music of Pan, but listens not to his entreaties. Finally, calling her sister nymphs to her assistance, she hurls Pan to the ground, and leaves the nymphs triumphant, and unmolested by the wild god, Pan. The dance of Pan, by Erna Halbe, and that of Lyria, by Lenore Peters, deserve special commendation.

The interpretation of his ballet scene was the more noteworthy because of the character of the music. The orchestral prelude was a gem of composition, fairly pulsating with the atmosphere of the forest, impressionistic, but full of strength; and created the atmosphere for the entire performance. The ballet music was far from the variety which

could be described as dance music. It was a dramatic poem in itself. The dancing under less capable directors would have fallen far short of the mark attained under the artistic direction of Mr. and Mrs. Wright. As it was, the scene de ballet was a model of dance creation and interpretation, and a triumph for the dancers as well as for their directors.

"The Sowers"

"The Sowers," a cantata with dramatic action, formed the second episode. It was scored for soprano, baritone, chorus and orchestra. Olga Braslaw and William Edward Johnson, both of San José, sang the solos with splendid artistry, and the choral work was thoroughly delightful. The music, set to the text symbolic of creation, possessed dignity and stately magnificence.

The third episode, an Indian opera in one act, is the longest and most pretentious.

[Continued on page 6]

8,000 Witness Forest Play

[Continued from page 5]

tious of the four. The story concerns itself with the love of the Indian hunter *Sequoia* (Dr. Charles M. Richards) for *Wawona* (Olga Braslau). *Wawona*, taught to "beware the hunter brave," rejects his love. *Sequoia* returns to the hunt. *Wawona*, realizing too late that her heart has been won by this hunter, vainly endeavors to recall him. While *Wawona* is sorrowing over his departure, Indian women approach singing a dirge, and *Tamal* (Frank Towner) enters announcing that *Sequoia* has been killed in the hunt. Indian braves enter bearing the body of their slain warrior. *Wawona* overcome by grief, reaches for the fatal arrow with which to kill herself, but is prevented from carrying out her intention by the Indian hunters. *Wawona* calls to the spirit of her dead lover, which answers, calling her name. The Indians, astounded at the sound of their dead companion's voice, relax their vigilance, and *Wawona*, stabbing herself, falls upon the body of her lover. Conventional enough as to the story, it is lifted entirely beyond the realm of banality by the musical score which is based on original Indian themes, heavily scored against a background intense both melodically and harmonically, and which yet retains the primitive idea throughout. It is scored for soprano, tenor, baritone, and bass with a four-part women's chorus, and orchestra. There is no recourse to any of the stock in trade of imitators of Indian music. In spite of its harmonic complexity, the impression conveyed to the hearer is one of primitive simplicity and melodic beauty, but thoroughly operatic withal.

Mrs. Braslau did splendid singing in

the rôle of *Wawona*. Dr. Richards was a delight both vocally and dramatically as *Sequoia*, and Frank Towner and L. J. Carboni did good work in small rôles. The chorus of Indian women also did good work.

The Fourth Episode

The fourth episode, a drama in which the forest is saved from the spirit of commercialism by the *Spirit of Nature*, was followed by a brief finale in which the entire ensemble joined in the "Hymn to the Sequoias," taken from the finale of the cantata.

The book and lyrics by Don W. Richards are such as to call forth the best efforts of any composer. Mr. Hanson, being possessed of a thorough command of the technique of composition, and a rare talent for expressing himself in musical terms, succeeded in writing music which was genuinely inspired for the most part, and never for an instant did it lack interest or individuality.

The effect of the performance upon the audience is worthy of comment. It was composed of a combination of art lovers and a typical holiday crowd which was strongly inclined to be boisterous; but as the play progressed the boisterous spirit prevailing previous to the opening gradually gave way as the crowd came more and more under the spell of the performance.

Lighting effects, costuming and grouping were both exquisite and appropriate, and an orchestra recruited from the ranks of symphony players in San Francisco and Oakland under the baton of the composer gave splendid assistance to the cast of 125. MARJORIE M. FISHER.

BALTIMOREANS FORM A "MANUSCRIPT SOCIETY"

Will Include Representative Local Composers—Lyric Being Remodeled
—The Outlook

BALTIMORE, MD., July 17.—While musical matters are at ebb tide preparations for the approaching season are being made through the remodeling of the Lyric, which is now in progress. Frederick R. Huber, executive secretary of the Lyric company, has announced a long list of prospective bookings for the coming musical season which will be listed later. From this crowded calendar it seems that Baltimore is facing a very important increase in the number of entertainments and also seems to point to local activity which is very wholesome to note.

But the announcement which has caused greatest interest is that of the formation of a local manuscript society which is to include in its membership the representative Baltimore composers, and

which in its purpose is to exploit the works of Maryland composers and occasionally including those of American reputation from other States. Mr. Huber plans to give a series of concerts of this contemplated manuscript society at the Lyric during the coming season; the programs will comprise works that have not heretofore been given a hearing. In the days of the Florestan Club, Baltimore had the distinction of presenting musical evenings devoted to the works of local composers. These programs often held deep significance and the musical growth from such stimulating effort was traceable in the output of the local creative musicians. Records of these performances were given consideration by MUSICAL AMERICA's local representative. Now that there is again an opportunity of judging the products of our Baltimore composers every encouragement to the enterprise will be advanced.

Oscar Lehman, tenor, assisted by Virginia C. Blackhead, accompanist, was heard in a recital, the second of the series given to the pupils of the joint summer schools of the Peabody Conservatory.

vatory of Music and Johns Hopkins University, in the main auditorium of the Peabody Institute, last evening. Mr. Lehman is a product of local training, having studied at the Peabody, where he now is engaged as a member of the faculty of the summer course. His program was delivered with a convincing style and robust tone. F. C. B.

REVIVAL OF "MASCOT" BY ST. LOUIS OPERA FORCES

Popular Work Draws Great Crowds to Municipal Theater—This Season
Overtops Last

ST. LOUIS, Mo., July 15.—A revival last week of Audram's "Mascot" at the Municipal Theater in Forest Park brought out enormous crowds and perhaps the record week of the season. The opera proved a delightful summer offering. Max Béard did wonders with the orchestra and chorus. Irene Pavloska as *Bettina* was charming and her singing of the "Gobble-gobble" song with Bernard Ferguson, who played the part of *Pippo*, was a delight.

Mr. Ferguson also had much success. Lillian Crossman sang the rôle of *Fiametta* in her usual finished way and Warren Proctor as *Frederic* was in fine voice. Charles Galagher had the small part of *Parafute* and George McIntosh the part of the *Innkeeper*. It has been at least twenty years since the opera has been presented here.

Figures indicate that the present season is much more successful than last year, on a comparative statement for the first four weeks. Last year the number of paid admissions for the first four weeks was 48,924, while this year the total is 72,906. H. W. C.

CABLE BOLM GOOD NEWS

Dancer, Now in Europe, Hears of Son's Birth on July Fourth

Adolph Bolm, the noted Russian dancer, left for engagements in Europe after a recently completed tour with the "Ballet Intime." He left America reluctantly, the reason for which may be discovered in the cable his manager sent him last week. It read:

"George Washington Bolm born today, July 4. Mother and child doing splendidly."

George Washington will not be the name of this latest addition to the world's dancers; he is to be called Olaf Bolm, in memory of Mr. Bolm's Swedish grandfather.

Levitzki Engaged for Biltmore Series

Mischa Levitzki will make his initial bow at one of the Biltmore Morning Musicales on Jan. 21 next. This will make the ninth engagement already arranged for him in New York City next season. Another additional booking just announced is a recital under the auspices of the Saturday Music Club of Columbus, O., on Dec. 9.

SUMMER OPERA SEASON DIVERTING LOS ANGELES

Wilbur Forces Holding Auditorium for Several Weeks of Lighter Work—
Gamut Club Musical

LOS ANGELES, CAL., July 14.—The Wilbur Opera Company is holding the Auditorium for a season of several weeks. The opening bill was "Mlle. Modiste," in which Mabel Wilbur has the rôle of *Fifi*, which she carries with ability and charm. Roger Gray, in lighter roles, is proving a mirth-provoking comedian. The chorus is a local product, as is the orchestra, and the whole is under the musical direction of Hans Linne, who is an experienced hand at the light opera game. The opera was brilliantly costumed and mounted. The enterprise is under the management of L. E. Behymer, and will test the desire of Los Angeles for light summer opera.

At the Gamut Club, June 16, that body offered as a Ladies' Night attraction a dramatic and musical entertainment. The drama was furnished by Florence Pierce Reed, who conducts the music page of the Los Angeles *Evening Express*. She offered three sketches and took the leading rôles in them. They are cleverly written and were charmingly played. The three one-act comedies were: "The Morning Him," "Lemon or Cream" and "Hearts for Rent." Mrs. Reed has undoubtedly talent, both in the lines of writing her comedies and in acting them. The music was given by Elenita Sepulveda and dances by Frances Dexter.

Pupils of Anna Ruzena Sprotte were heard in recital at the Gamut Club June 14, in a song program. Mrs. Sprotte presented the third act of "Faust," cast as follows: Marguerite, Lillian Backstrand; Faust, Orin Padel; Siebel, Natalie Spencer; Martha, Blanche Gould; Mephisto, Bert Sprotte. Mrs. F. H. Colby sang a recent song by her husband, "Invocation," and Mrs. Darling was heard in a song group. Christian Sprotte and Pasquale Fabris played a Moszkowsky Suite for two violins, accompanied by Mrs. Sprotte. W. F. Y.

Smith College Glee Club Sponsors Concert Series in Fitchburg

FITCHBURG, MASS., July 17.—The Smith College Glee Club, which has been sponsor for many of Fitchburg's leading musical events, has made arrangements to conduct several events of musical importance for the coming year. The club has been handicapped through a lack of a suitable auditorium. Provisional arrangements were made in the spring to present the New York Philharmonic here in the fall but negotiations had to be cancelled owing to the decision of the Cumming's Theater management not to enlarge their auditorium. However, Sophie Braslau, has been booked for a recital in October and the plans of the club call for two other musical events. L. S. F.

Goldman Band Steadily Widening Its Circle of Admirers



The Goldman Concert Band, Edwin Franko Goldman, Conductor, Which Is Regaling Summer Night Audiences at Columbia University, New York, with Splendid Performances

THE success of Edwin Franko Goldman's efforts to give band concerts of the highest character in New York has increased during the present season, the third in which his organization has appeared on the Green at Columbia University. Mr. Goldman has perfected his ensemble this season, adding string basses after the European manner, and has already presented a number of excellent programs. The audiences have been larger than ever before and the enthusiasm noteworthy. Ameri-

can compositions have been frequently performed, an entire American program being given on July 5, when the American soprano, Marguerite Ringo, was the soloist.

In addition to the concerts at Columbia, Mr. Goldman and his band have this season played in a number of the parks for the public that gathers in New York's public parks. And they have also brought music to the inmates of several hospitals, where their performances have been so appreciably received that a number of other concerts will be given by them at hospitals before the Summer season ends.

MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

Permit me to introduce to you Edith Strauss, head of the Women's Division of the Department of Justice, High-Cost-of-Living Campaign in Washington, D. C.

This dear lady has recently come into considerable prominence through her claim to have discovered what is causing high prices and the high cost of living.

She says that it is too much money spent for music and especially for musical instruments, of which latter, she asserts two hundred and fifty millions' worth were made and sold in the year ended June 30.

She might have strengthened her argument, if she had been accurate with regard to her figures, for as a matter of fact, these are just fifty per cent below the actual output of musical instruments for the past year, which approximated nearly five hundred millions, including talking machines and records.

But sweet Miss Strauss is not content merely to place the blame where she thinks it belongs but goes further and has informed us in an interview, in which according to the reporter, "her manner was most impressive," that "the labor and capital employed in producing these 'luxuries' might otherwise have been turning out necessities—clothes, fuel, shoes, houses, food. In other words, the nation might have more bread if it had had less cake. In this instance, the 'luxury' consumer is paying a higher price for his necessities because he is abnormally consuming 'luxuries,' says sweet Miss Strauss.

The humor of the situation is provided by the fact that at the very moment that sweet Miss Strauss was delivering herself of her momentous discovery that music and musical instruments are the cause of a whole lot of trouble, the senatorial committee investigating the expenditures of certain aspirants for the presidency had come to the conclusion—as stated by the chairman, Senator Kenyon—that so much of the fund placed at the disposal of Attorney-General, A. Mitchell Palmer, the head of the Department of Justice, of which Miss Strauss is a member, has been devoted to further his presidential candidacy, that the fund should be abolished, at least so much as dear, sweet Miss Strauss has left of it.

Does it not appeal to one's common sense that we shall never have anything like a proper recognition of the need of a Ministry of Fine Arts with a National Conservatory of Music, until we send to our state and also to our national legislatures business men and especially men of some culture instead of the present nondescript crowd of lawyers and petty politicians?

I am not surprised that the Department of Justice has enlisted the services of dear, sweet Miss Edith Strauss as an investigator, nor am I surprised at her conclusions, when I consider some of the flamboyant utterances of her superior officer, the Attorney-General, A. Mitchell Palmer, who has discovered more secret conspiracies, more mares' nests in profiteering than all his predecessors put together. The unfortunate part of his discoveries, however, has been that like the mountain which was in labor and only produced a mouse, pretty nearly all that the Department of Justice, under A. Mitchell Palmer's management, has so far produced, has been a senatorial inquiry into his own expenditures and the utter wreck of his own presidential aspirations.

You may remember that, some time ago, I wrote you of the drastic criticism which Henry S. Gilbert, one of our most talented American composers, had made with regard to the manner in which his "Dance in Place Congo" had been performed at the Metropolitan Opera House some two seasons or so ago, and that he had complained that he was not consulted with regard to the representation.

You may also remember that, as a result, Ottokar Bartik, to whom the production had been entrusted—wrote me that Mr. Gilbert's opera was of such a character as to be impossible of production in its original form and consequently that he had enlisted the services of that most talented prima donna, Rosina Galli, the *donna assoluta* of the ballet, and that they had together framed up a plot, which had made the presentation of the "Dance in Place Congo" possible.

This has elicited a flat-footed denial from Mr. Gilbert to the effect that he had never made the statements attributed to him and that so far as the music of the opera was concerned, he had received from Mr. Monteux, the conductor of the Metropolitan, not only the utmost courtesy, but had been permitted to attend all the rehearsals and that his suggestions had been adopted.

Commenting on this, I stated at the time that I had received my information from a gentleman whom I considered reliable and that I would communicate with him with regard to the matter, as I was not willing to rest under the odium of printing misinformation.

The result of my inquiry has been to disclose the name of my informant, who is none other than Charles D. Isaacson, the well-known and talented editor of the family music page of the *New York Globe*.

Mr. Isaacson presents his side of the affair in the shape of a question, which he desires me to put to Mr. Gilbert and this is the question.

"What did you say, Mr. Gilbert, at the reception given by Mrs. Parker, the noted vocal teacher, to Charles W. Cadman, the well-known composer whose 'Shanewis' was presented about the same time as 'The Dance in Place Congo'?"

Mr. Isaacson adds to his question that Mr. Breil, the composer of the "Legend" and about fifty other well-known musicians, composers and others eminent in the musical world were present at the time.

"Now," says Mr. Isaacson in his communication, "will you kindly request Mr. Gilbert to freshen his mind and try and recall what he said when he was asked with regard to the production of his 'Dance in Place Congo' at the Metropolitan, and whether he did not say with considerable heat: 'Please, don't talk to me about that,' and whether furthermore he did not say what was attributed to him in your original statement?"

So now the issue is defined as being clearly not between the talented Mr. Gilbert and your poor Mephisto, but between the talented Mr. Gilbert and the talented Mr. Charles D. Isaacson, editor of the family page of the *New York Globe*.

* * *

Apropos of Charles D. Isaacson, I notice that the *Motion Picture News*, which occupies a prominent and influential position in the great world of the movies and which appeals to the 25,000 theaters that present film pictures in this country, has started a department to furnish practical information regarding music to the managers of these places and so has engaged Mr. Isaacson for this work. Mr. Isaacson has come into prominence in the last few years with regard to his work in connection with the *Globe* free concerts, the 1000th of which was recently held at the Metropolitan Opera House. He has already won a distinguished reputation, as a writer, through his contributions to *Collier's*, *Hearst's Magazine*, the *Pictorial Review*, *The Theater*, *Physical Culture* and other leading publications.

As we know, music in such leading movie houses, in New York, as the Capitol, Rivoli, Rialto and the Strand, has, through the work of Hugo Riesenfeld and Mr. Rothapfel, come to a notable degree of excellence. Large orchestras, consisting of some of the best musicians in the city, render the highest class of music and what is more, do so to the evident appreciation of the large audiences which assemble in these houses.

Now it is proposed, through the enterprise of the *Motion Picture News*, to carry the good work further and by propaganda and practical suggestion to improve the music in the movie houses all over the country and it is for this special work that Mr. Isaacson has been engaged.

His appointment is all the more fitting as no one has done more to bring music, through the *Globe* free concerts and other enterprises, within the knowledge and grasp of the masses. Incidentally it should be put to Mr. Isaacson's credit that he makes regular visits with his concerts to asylums, prisons, schools, hospitals and so has accomplished an amount of missionary work whose value cannot be easily estimated.

Through these concerts, it has been demonstrated to educators, and especially to those who are interested in prison reform and in the humane treatment of prisoners and insane persons, that the greatest remedial force that can be applied is "good music."

The undertaking of the *Motion Picture News* will be watched with a great deal of interest and it is certainly to the credit of this representative and reputable periodical that appreciating the trend of the times, it has come to realize the importance of presenting good music to the masses who frequent the movie theaters. That it had the good sense, as well as discrimination, to select for its representative a young man who, it can be said without any flattery, has already accomplished wonders in bringing home to the masses not what they can do for music but what music can do for them, is most fortunate.

Among the direct developments of this undertaking by the *Motion Picture News* will unquestionably be that many of the larger movie houses through the country will follow the lead of the large movie houses in New York and enlarge their musical entertainment by making a competent symphony orchestra a prominent feature. In this way, they will not only cultivate and improve the taste of their audiences, but will attract to their auditoriums a class that has hitherto perhaps not been among their most frequent patrons.

This will naturally open new fields for the professional musician and for all those who are interested in the manufacture and sale of musical instruments. Even in the houses where they cannot see their way to engage a symphony orchestra, it will mean a very decided advance from the present orchestra, which sometimes consists of not much more than a piano, or a piano and violin or piano and cornet.

It is only those who are in touch with the vast opportunities for educational work presented by the movie houses who can have a proper estimate of the importance of an enterprise which will go far to aid and supplement all the various efforts being made at the present time to increase the appreciation of the better class of music among the masses of the people.

* * *

Another opportunity to make a correction has been afforded me by C. G. Child, Director Recording Laboratory of the Victor Talking Machine Company.

This with reference to statements I had made to the effect that it was through the kindly aid of Mme. Tetrazzini that John McCormack was able to secure his contract with the Victor Talking Machine Company, which netted him a fortune in royalties and netted the company a fortune from its sales of the McCormack's records.

If I remember correctly, I stated that the company had been unwilling at the start to take up an Irish tenor—Mr. McCormack was at that time in London singing with Mme. Tetrazzini—and that it had been only through the intervention of the great prima donna that they had finally done so and furthermore that they had paid Mr. McCormack a bonus of twenty-five thousand dollars when the contract was signed.

With regard to this, Mr. Child tells me that Mme. Tetrazzini had nothing whatever to do with the making of Mr. McCormack's contract; that the contract was made solely on the merits of Mr. McCormack's voice and ability as a singer.

Mr. Child further states that he had heard several of Mr. McCormack's performances in New York at the Manhattan Opera House and had discussed business with him there and that almost immediately after his first appearance with the Hammerstein Opera Company in Philadelphia, the contract with the Victor Company was signed.

Finally, writes Mr. Child, there was no bonus paid at the time of signing the contract. The original agreement was for five years, which has been extended for an additional twenty-five years.

As I said before, I do not desire to rest under the odium of printing misinformation, so I now call upon the distinguished gentleman and one-time friend of both Mme. Tetrazzini and Mr. Mc-

Cormack to furnish me with the authority for the statement that he made and which I used.

* * *

Mrs. Oscar Hammerstein, I am informed, resents the criticism of the conduct of the memorial fund raised in honor of her husband, the late Oscar, and which fund, to the amount of a hundred thousand dollars, was to furnish a scholarship for two talented Americans to enable them to study violin playing in Rome. Information came to me that while some twelve thousand dollars had been raised at the memorial concert at the Hippodrome, a great deal of this money had been expended in expenses.

As at the time the affair was under the direct management of Fortune Gallo and Mrs. Hammerstein, who were then associated together in the projected season of opera at the old Manhattan Opera House, I took the matter up but at once made it quite clear that there could be no reflection upon either Mr. Gallo or Mrs. Hammerstein, but that in view of the fact that a great many of the late Mr. Oscar's friends would like to do him honor, it might be well to make a clear exposition of the situation, especially as further entertainments were to be held to raise money for the fund, which would surely be more likely to be successful, if the public interested was advised that the money raised would be applied to the purpose originally intended.

It seems, according to Mrs. Hammerstein's statement in a theatrical paper, that some three thousand dollars went in expenses.

I do not know that I should have taken the matter up, had not Mr. Gallo stated that when he returned from the Pacific Coast to New York, he found that a number of expenses had been incurred and had been continuing, which he promptly put a stop to in order that the proceeds of entertainments for the fund might go for the purpose originally intended.

Incidentally, it has been brought out that Mrs. Hammerstein paid one thousand dollars out of her own pocket for the orchestra at the Hippodrome concert and five hundred more out of her pocket for the offices of the memorial association. It also seems that Otto H. Kahn, with commendable liberality, had paid the rent for the concert at Metropolitan Opera House, which, however, was not given there but at the Hippodrome.

The only serious criticism to which the enterprise has been subjected, it may be of interest to Mrs. Hammerstein to know, is with regard to the advisability of raising money to send two of our talented young people to study abroad, as though there were no competent teachers in the United States to-day.

* * *

Meriden, Connecticut, is all "het up" and the local paper, a very excellent one, by the bye, *The Morning Record*, has come out with an editorial in large type with regard to the frustrated effort of the Hartford Philharmonic Society, which for several years past has been giving orchestral concerts of real worth, to give Sunday concerts in a theater there.

The plan, it seems, was to charge a nominal admission on the ground that the concerts were to be of an educational nature, and for the purpose of affording music lovers an opportunity to hear good music more frequently.

Now the proposition fell through, because, according to Mayor Newton C. Brainard, the State Sunday law does not permit even educational concerts on the Sabbath day in a theater.

It seems that under the law in Connecticut, amusement enterprises are allowed in the state parks on Sunday, but that the Sunday law prevents musical entertainments even of the highest educational character, in theaters.

The *Record* had been working, backed by a number of the citizens, to promote motion picture exhibitions on Sundays between the hours of seven and ten thirty in the evening. Through the efforts of the *Record*, the Connecticut legislature passed a law permitting motion picture exhibitions on Sunday evenings, so that at the present moment the law in Meriden, Connecticut, stands as follows:

That it is possible to give movies on Sunday night with all varieties of music; all sorts of diversions during the day, including all kinds of music, but that no educational concerts on Sunday evenings are permitted in a theater.

With such a situation, do you wonder that the *Record* states that the laws of Connecticut are archaic, and can you furthermore wonder that foreigners when they come to this country smile when you speak of it as "Sweet land of liberty?"

[Continued on next page]

MEPHISTO'S MUSINGS

[Continued from page 7]

These are supposed to be the dog days. It is not surprising, therefore, that a dog, described as a mongrel Gordon setter, recently distinguished himself by rendering the congregation of a New England church a service that was much appreciated.

According to the story told in the *New York Times*, which, as you know, "prints all the news that's fit to print," a newcomer to the town, a shoe dealer, had joined the church choir. He had wormed his way into the good graces of the pastor, and a Sunday seldom passed that he failed, much to the annoyance of most of the congregation, to sing a solo. He believed he possessed a remarkable tenor voice.

Now it happened that one Sabbath morning, the church doors were left open to let in as much air as possible. The pews were well filled. The organ pealed forth, and the congregation, realizing what was coming, sighed resignedly. The shoe dealer arose, expanded his chest, and burst into song. As he started on the second verse, the aforesaid mongrel Gordon setter—Hector by name—having entered the church unobserved, stepped from the shadow of a pew into the main aisle, and began to howl dismaly.

The tenor, disconcerted, stopped his song. Hector did likewise. Several ushers attempted to drive him from the pews where he could not be dislodged. The shoe dealer made several attempts to continue, but each time that he did so Hector started to howl. So, finally, the shoe dealer quit in confusion.

It is said that the shoe dealer was so disturbed by the experience that nothing could induce him to sing again.

Meantime, the members of the congregation are raising a fund to present the mongrel Gordon setter with a golden collar in recognition of his services to music and the community.

* * *

This story reminds me of an incident which happened at the Metropolitan some seasons ago, when all the first nighters, critics and would-be critics, musicians, music teachers, society folk and even the musical derelicts, had assembled for the opening night.

They were astonished to find in the foyer placards in English, French, German and Italian. These placards, signed by the management, informed those who entered the sacred portals of the great opera house that

First—dogs will not be permitted during the performances.

Second—no flowers can be passed over the footlights.

There were also other restrictions as to smoking, swearing, etc.

As far as the flowers were concerned, we all understood the prohibition, for it had become quite a tax on a singer's salary to have him or her present them-

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selves with a variety of floral tributes "from an admiring and appreciative public," but what worried us was the provision with regard to dogs.

Then it transpired that at a certain performance, a matinee I believe, at which the illustrious Caruso sang, a lady had come to one of the boxes, where the 400—more or less—assemble on state occasions, and had brought with her the "dearest thing on earth" from which she could never be parted, in the shape of a Chinese pom.

The effect of Caruso's singing not alone wrought the audience to a high degree of enthusiasm but started in the breast of the aforesaid Chinese pom the desire to emulate the tenor's glorious tones. So the pom emitted a prolonged howl.

His mistress, instead of quietly removing him from the scene, gave him a somewhat vicious slap. The poor beastie, unaccustomed to such treatment, set up such a kai-yai as to disconcert, so it is said, the illustrious Caruso and pretty nearly caused the curtain to come down.

And thus it was that the prohibition with regard to the introduction of dogs within the aforesaid sacred portals of the Metropolitan was issued by the management in five different languages, says your

Mephisto

PAVLEY AND OUKRAINSKY
PLAN A LONDON SEASON

Chicago Ballet Dancers to Present Their Company Next Season in English Cities

CHICAGO, July 19.—"Much of our time in Europe on our recent trip was spent in securing passports from one country into another," Andreas Pavley remarked as he was discussing the European trip of himself and his partner, Serge Oukrainsky.

"We had to apply to the American consul on every occasion when we wished to leave one country to get into the next. Of course our visit was not altogether a business trip. We spent our first month in seeking out our relatives and friends and in taking such rest as a European jaunt would afford. But we made some very favorable business connections, and of these I will speak later."

It is well known that Pavley is the spokesman of these two very close dancing associates, but while Oukrainsky says little, he is present at any conference and often makes suggestions which indicate his interest.

"Paris," said Pavley, "is nothing like what it used to be. It is filled with many foreigners, principally Russians and Americans, and the same is true of London. Many of the Russian noble refugees flee to England and France."

Oukrainsky's father reached Paris after some difficulties, having been kept almost a captive in Odessa, Russia, for some three years.

"In Holland, conditions are fairly good, and I had a visit with my mother at The Hague. You know that originally I came from Holland. After we had spent some weeks in a reunion with our families, we planned our next year's work, and have tentatively closed our contracts extending over next summer.

"Our London season will take in some eight weeks, beginning next May. We will play in the Coliseum, where we will present a new ballet every week. After this a supplementary tour of two weeks will be made to four or five of the principal watering places and resorts near London, at each of which special dances will be given. A prominent London manager wanted to close a contract for five years with us, but as yet this proposition stands open."

Pavley and Oukrainsky plan to return to America after this European engagement next summer, and will be in Chicago to take care of their Chicago classes. After their summer school closes, will immediately return to Europe

offers long seasons and splendid opportunities to YOUNG AMERICAN SINGERS, PLAYERS, and cultured ADVANCE AGENTS (either ladies or gentlemen) with his OPERA COMPANIES, presenting "CARMEN" (in ENGLISH), "ROBIN HOOD," "MIKADO" and "CHOCOLATE SOLDIER," respectively. NOT a repertoire company, but FOUR complete organizations appearing on tour at leading theaters, auditoriums, convention halls, etc.

Ralph Dunbar Productions

Fokines Entertain Samoiloff and Mr. and Mrs. Arnold Volpe



In the group will be recognized Lazar S. Samoiloff, the New York Vocal Teacher; Arnold Volpe, Conductor, and His Wife, Marie Volpe, Soprano; and Michel and Vera Fokine

RECENT visitors to the Summer home of the noted Russian dancers, Michel and Vera Fokine, were Lazar S. Samoiloff and Arnold Volpe and Mrs. Volpe. The Fokines are staying at Locust Point, N. J., near Atlantic Highlands. During the season just passed Mr. Volpe conducted the orchestra for the New York appearances of the Fokines, while Mrs. Volpe has been studying with Mr. Samoiloff for the last two years. The house-party, therefore, at which the above picture was taken was a gathering of friends, both socially and artistically.

for short ballet engagements at Paris and Monte Carlo. They will present their Paris performances at the Champs Elysées Theater.

Wendell Heighton, the manager, has booked a tour for these dancers and their company, for September before the Chicago opera season opens, and after the New York engagement ends, so that their time is constantly occupied.

This year a new arrangement has been made by them with the Chicago Opera so that they will have entire charge of the ballet department of the opera, and all the dancers engaged as members of the Chicago Opera Association will be under direct contracts with Pavley and Oukrainsky.

This makes the disintegration of the dancing company impossible, for those that will be engaged by them, will be under contract to remain the entire season and not only for the Chicago period.

For the European tour, Mr. Pavley intends to take six of the principal dancers now in his company, and add eight more American dancers, making a company of sixteen altogether, counting Pavley and Oukrainsky. M. R.

Diaz, Denton and Lucy Marsh Give Concert for Rifle Clubs

NEW HAVEN, CONN., July 6.—At the first annual banquet of the National Association of Winchester Clubs, this country's rifle clubs, a musical program was given by Rafaelo Diaz, tenor of the Metropolitan; Lucy Marsh, soprano and Oliver Denton, pianist. Mr. Diaz scored in the "Flower Song" from "Carmen," Vanderpool's "Values" and "The Heart Call" and Speaks's "Morning," while Miss Marsh charmed her audience in the "Ah! fors è lui" from "Traviata," and songs by Victor Harris, Fiske and Wood. Mr. Denton was well received in compositions by Rachmaninoff, Chopin and Liszt.

Florence Macbeth Considering English Tour for Next Summer

With the close of the most successful season in her career comes another invitation for Florence Macbeth to visit England for concert. Every year since

her début in London in 1913 Miss Macbeth has received tempting offers of concert engagements there. She has not visited England for this purpose since 1914 when the war upset her musical calculations. Although Miss Macbeth sang many times in London with great success she was heard with equal success in the provinces, having included several return engagements. Among the latter was Liverpool. Every year she received a list of dates from that city with the request to choose one. She has just received the fifth annual invitation and with other offers coming in it is possible that she will undertake an English tour next summer.

Elman Not Under Management of Hurok's Bureau

Through an error in the issue of MUSICAL AMERICA for July 17, it was stated that Mischa Elman was under the management of S. Hurok's Musical Bureau. This should have read that the concert referred to, which was at the New York Hippodrome, was under the direction of S. Hurok's Musical Bureau. Mr. Elman at that time was under the management of R. E. Johnston. At the present time he is, however, under no management, as he will not appear in this country for the next three years.

Sonia Yergin to Sing at Stadium

Sonia Yergin, a young soprano, pupil of Lazar S. Samoiloff, has been engaged to sing at the Lewisohn Stadium on Tuesday evening, July 17.

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CHAUTAUQUA GREETS DAMROSCH FORCES

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CHAUTAUQUA, N. Y., July 11.—The New York Symphony under the direction of William Willeke, has been delighting a capacity filled Amphitheater at Chautauqua, N. Y., in almost daily concerts the past week, ever since its return from the sensational tour of Europe. At the Amphitheater on Monday and Saturday evenings, the orchestra gave "classical" concerts; on Wednesday, a popular matinée concert, and on Thursday and Friday evenings, twilight concerts on the veranda of the Athenaeum Hotel.

Besides the orchestra, there are especially soloists at Chautauqua during July. These are: Robert Howell, soloist at Calvary M. E. Church, New York, tenor; Mrs. Louise Hubbard, soloist at the Fifth Avenue Presbyterian Church, New York, soprano; Mary Potter, soloist at Munn Avenue Presbyterian Church, East Orange, N. J., contralto, and Walter Greene, soloist at Plymouth Church, Brooklyn, N. Y., baritone. The Chautauqua Choir, with William C. Bridgeman, assistant to Walter Damrosch in the New York Oratorio Society, choral director, assisted by the \$35,000 Massey memorial organ, is added to the list of musical attractions at Chautauqua this summer.

On Tuesday evening, July 6, the New York Symphony gave its opening program, comprising the following numbers: Overture "Egmont," Symphony "Eroica," Beethoven; aria, "Celeste Aida," Verdi; Robert Howell, soloist; "Album Leaf," Prelude to Act III "Lohengrin," Wagner, and Prelude to "Die Meistersinger," Wagner. Sincere appreciation and marked enjoyment were evidenced in the prolonged applause after the program.

In the matinée concert on Wednesday afternoon, the "Peer Gynt" Suite No. 1, by Grieg, a Chopin Polonaise, and "Les Préludes," by Liszt were the favorites, although the Overture "Phèdre," by Massenet, "Pelléas et Mélisande," by Fauré, and Ravel's "Ma Mère L'Oye" came in for their share of the applause.

The twilight concerts are of a lighter order, a fantasia on "Cavalleria Rusticana," and Schubert's "Marche Militaire" on Thursday, and Rossini's Overture to "Tell," Schumann's "Evening Song," and the "Rakoczy March" on Friday, bringing much applause. Mr. Willeke displayed grace of manner and earnestness in conducting. The audience showed its enthusiasm by recalling him twice at the close of the final number.

Chautauqua has an unusually capable music faculty for her summer schools. On Saturday evening they gave a delightful program. Horatio Connell of Philadelphia, head of the voice department, was especially pleasing in the aria, "Eri tu" by Verdi. Sol Marco, head of the violin department, did fine work in Wieniawski's Concerto in D Minor and Austin Conradi, pianist, played Chopin. Perhaps the most effective number of the evening was Elgar's "Pomp and Circumstance," which was a fitting close to this initial week of music.

Chautauqua is crowded with guests for this, the "biggest season" musically that it has ever had. S. C. S.

Anna Fitziu to Sing at Stadium and Asbury Park

Anna Fitziu, the popular American soprano, who was prevented from singing at the Lewisohn Stadium, on July 4, will appear there Sunday evening, July 25. Miss Fitziu will sing the "Joan of Arc" aria by Tchaikovsky and one from "Le Villi" by Puccini, both with orchestral accompaniment. She will appear at Asbury Park, N. J., on Aug. 12.

Arthur Cordero, baritone, made his initial appearance at the Brooklyn Strand Theater, singing Kipling's "On the Road to Mandalay." Estelle Carey, the popular Canadian soprano, sang "Sometime." Edward Napier and F. W. Hammond, organists, played solos on the pipe organ, and the symphony under the direction of Alois Reiser played "The Evolution of Dixie," as well as incidental music to the various screen subjects.

Maine Forces Celebrate State's Centenary



Photo by Keystone View Co.

PORTLAND, ME., July 3.—A feature of the Maine Centennial celebration held recently in Portland was a mammoth concert given on the steps of the City Hall. The United Bands of Maine, seen in the photograph on the steps, and the Festival Chorus, standing between the reviewing stand and the building, joined in a "sing" to assist in the celebration. The band and chorus also joined in other outdoor concerts given in the parks and public squares during the celebration to honor the State's hundredth birthday.

Samaroff Is Only American Heard at Mahler Festival



Olga Samaroff, American Pianist

Mme. Olga Samaroff, who is spending the summer in Europe with her husband, Leopold Stokowski, conductor of the Philadelphia Orchestra, had the unique distinction of being the only American artist present at the festivities in Amsterdam in honor of Mengelberg's twenty-five years as conductor of the Concertgebouw Orchestra. Together with the other distinguished visitors, Mme. Samaroff was the guest of the festival committee at all the concerts and at the various functions in honor of the great Dutch conductor.

Mme. Samaroff was signally honored by an invitation to play at one of the International Chamber Music Concerts, which took place on those days when the Mahler works were not performed. In conjunction with Alexander Schmueller,

the Russian violinist who will come to America next season, Mme. Samaroff played the Richard Strauss violin sonata. Following this performance Mme. Samaroff was approached by two managers who offered her a tour of Holland. This she declined, however, since she had planned to devote the greater part of the

summer to work on the Beethoven Piano Sonatas, which she will present in a series of eight recitals in Philadelphia and New York. She will spend the summer months in Switzerland, going to Holland at the end of August for some concerts which Mr. Stokowski will conduct and at which she will play.

Alfred Cortot a French Artistic Emissary of Genuine Distinction

DURING the war, when France was making a special effort to introduce French music and musicians to American audiences as a part of her scheme for propaganda, she sent over Alfred Cortot as representative of the best in French pianistic art. Up until the war France sent a comparatively small number of artists to this country, and those not always the most distinguished. But with the coming of Cortot, especially, a new note of respect and admiration for French pianism was struck throughout the United States. Until two seasons ago Cortot was practically unknown to American audiences, but his two tours of the country, the first with the Paris Conservatoire Orchestra and last year in recitals which took him from the Atlantic to the Pacific Coast and up to the Northwest, have brought him recognition as one of the most distinguished pianists of the day.

Alfred Cortot's record of orchestral appearances is not the least remarkable feature of the past season. Scarcely one of the great orchestras failed to include his name in the list of assisting artists. He had nine appearances in all with the Philadelphia Orchestra, played with the Cincinnati Orchestra under Ysaye, gave three concerts with the New York Symphony, at two of which he played all the concertos of Beethoven, and had appearances with the Detroit, Minneapolis, Chicago and Boston Orchestras in addition. He made the Third Concerto of Rachmaninoff his *pièce de résistance* at practically all these appearances, with the exception of his Boston Symphony engagement, when he played, for the first time in America, the "Fantaisie" of De-

bussy. He played, during his four months' tour, sixty-seven concerts in all.

Cortot did not arrive in this country until the first of January. He played in the East during that month and practically all of February, when he left for the Pacific Coast. He played eighteen dates on the Coast, to highly enthusiastic audiences. His appearance at the Winnipeg Festival was a veritable triumph. He made his débüt in Chicago with the Chicago Symphony, scoring such an outstanding success that he was immediately engaged for a recital there a few days later. The same was true of his appearance in Montreal.

Unlike many other foreign artists, Cortot took back with him to France a hearty admiration for the musical life of the United States, which, in his opinion, compared most favorably with that of the older European countries.

It is well known, of course, that Cortot is head of the piano department of the Paris Conservatoire and Under Secretary of Beaux Arts. Because of these activities it is necessary for him to obtain the consent of the Government before he can leave France to undertake tours in other countries, especially when, as in the case of an American tour, it means an absence of three or four months from his official duties.

Concert Manager Arthur Judson, under whose direction his previous tours have been arranged, is now negotiating a third tour, from Jan. 1 to the end of March, 1921. This will be his last appearance in America for several seasons. He sailed for France on the first of last May, and after spending a short time in Paris will make a tour of the British Isles, where he is a favorite.

Combat Influence of Evil Popular Songs on Morals of Young America

Preventative Campaign of General Federation of Women's Clubs and Its Relation to the Public Schools of the Country—Symposium of Views of Leading Music Supervisors—Place of Popular Songs Defined as Merely an Adjunct to Relaxational Periods—Young People to be Encouraged to Differentiate between Good and Evil Publications of this Class

By KENNETH S. CLARK

POPULAR songs are again under fire. This time, they are being attacked with particular reference to their influence upon our young people. So powerful a body as the General Federation of Women's Clubs has joined the campaign to combat this dangerous influence. At the recent biennial convention of the Federation, the writer heard the delegates respond fervently to the denunciation of evil popular songs by Mrs. Anna Faulkner Oberndorfer and to her plea that they be stamped out. As Mrs. Oberndorfer is the new national music chairman of the General Federation, it is to be expected that a vigorous offensive against the objectionable songs will be prosecuted by the clubwomen. Mrs. Oberndorfer expresses her position as follows:

"I believe I was quoted correctly when I said that 90 per cent of the popular songs were unspeakable. I have worked for twenty years on the theory that jazz and ragtime, in its original form, would be the basis of the future American school. But that is no reason why I cannot see that ragtime and jazz, when vulgarized, are an actual menace to the life, morals and education of young America to-day.

"When one knows that in one of Chicago's biggest and best high schools, the students bought 2000 popular songs in two weeks, and that the committee of students appointed by the school found only forty which they considered fit for boys and girls to sing together, don't you really think something should happen to awaken American parents to their responsibilities?

"In a Middle Western city where I had been giving talks in which I attacked the evil popular songs, I said to the manager of a music shop that I hoped I had not hurt her business. She replied, 'If I could help you in this campaign, I'd give up everything else in the world to do it.' She told me that 75 per cent of her customers were high school boys and girls who bought nothing but this trash and she said that they blushed when they asked for it."

In an effort to bring the question before those who actually have the musical tastes of young people in their keeping,

Community Service (Incorporated), through W. C. Bradford, the director of its Department of Music, wrote a letter to various musical directors requesting an expression of their opinions. Said Mr. Bradford:

Stating the Issue

"The point is this: Despite the careful endeavors of the public school music people to have the students become familiar with the best music, we must admit that the children hear many popular songs while they are away from the school, and sing and play them. Therefore, the question is, should musically-interested people shut their eyes to popular songs and pretend that they do not exist with regard to the children, or should they meet the issue squarely and try to make the best of the situation?

"Do you think that the sensible thing for musical educators and other similarly interested people to do is to pick out the best that are produced and not to condemn all popular songs? In case the young people and the public in general show a desire to sing or play these better songs, do you not think the wise thing for the musical people to do is to encourage them in the performance of such songs along with the best music, for which the musicians wish to create a public taste?"

One of the most practically illuminating replies to this letter was that from Robert G. McCutchan, dean of the School of Music at DePauw University. Mr. McCutchan says:

"I have frequently called attention to the fact that one of the serious difficulties confronting public school music people lay in the character of the material they used. There has been more poor pedagogy demonstrated in the teaching of music in the public school than in any other subject with which I am familiar. The teacher does not put himself on equal terms with the pupil; he does not meet him half-way.

"One reason why we have so much difficulty in getting the proletariat to attend high-grade concerts and recitals is because of the attitude of the artist who plays and sings that which appeals to himself, losing sight entirely of whether or not the audience is pleased. John McCormack and others of his type are great teachers because they meet the audience more than half-way, and while giving things they can comprehend, fill

the greater part of their program with the better class of compositions.

An Analogy From Folk Music

"I would much prefer to have our generation sing popular songs than not to sing at all. If this generation sings, the next generation will sing better things, and the next generation still better. On Page 105 of *Pratt's History of Music*, in his discussion of the technical phase of folk music, he closes with these sentences: 'Even until 1600 some features of folk music seemed to educated musicians rather vulgar. To-day we can see there was no more valuable development in the evolution of modern styles than this same despised music of the people's instinct.' I am wondering if he has not stated some things in regard to the situation existing in 1600 that will hold good in large part to-day."

Importance is attached to the statement from John W. Beattie, director of music in the schools of Grand Rapids, Mich., and recently elected president of the Music Supervisors' National Conference. Mr. Beattie declares:

"It is idle for people to talk about 'stamping out popular songs.' But I can see no reason for teaching them in the public schools. That the children will learn them anyway does not constitute a very good reason for introducing them into school life. If the schools perform their proper function, a taste for good music can be developed among school children. I cannot see how the singing of popular songs could fit into such a scheme.

"There are some wholesome popular songs; but the number of those which are positively vicious in their effect, far outnumbers those which have real merit. The community singing movement may have called forth the writing of a few good popular lyrics, but it has apparently done nothing to diminish the number of songs which are inferior musically and whose words are worse than inferior. Many educators have no knowledge which enables them to distinguish good music from bad, and apparently they pay little attention to the words. There are songs such as 'The Long, Long Trail' and 'Keep the Home Fires Burning' which have gained a real hold upon the affections of the American public. No one objects to school children singing them. But who is to form the basis for a common sense stand on the part of musical educators? By far the safest plan will be to stick as

closely as possible to material which has been pronounced of the right sort by musicians who are competent to judge."

Another school music director who at least partially agrees with Mr. Beattie is George H. Gartlan, head of the school music work in New York City. Mr. Gartlan is not in favor of introducing popular music into our schoolrooms, not because he believes that all popular music is bad, but because it is impossible to leave to the discretion of the average teacher the decision as to what should be sung and what should not be sung.

Another supervisor uses the popular songs in a recreational way. Such also is the position taken by Howard Clarke Davis, director of the public school music at Yonkers, N. Y.

"I can best define my attitude by stating that in my judgment the Golden Mean is highly desirable," says Frank A. Beach, director of the Department of Music at Kansas State Normal School, Emporia.

Encourage the Better Type

A constructive attitude toward popular songs is that displayed by Louise Westwood, music supervisor of Newark, N. J. Her opinion is the following: "I do not think it possible to stamp out the popular song with which all children and many of us are familiar, but it is quite worth while to encourage the singing of those songs which have melodic content, and words and sentiment which are sane and wholesome. If the melody has a lilt in it similar to 'Smiles,' and 'Till We Meet Again,' people will sing this kind by reason of preference."

"Speaking personally and not as a teacher or educator," says Edward B. Birge of Indianapolis, "my taste is all for music of the great masters and their worthy disciples. As a director of music in a large city I have to reckon with the average taste of the whole people as well as the educated taste of the few. On the whole I am hopeful that much may be done in getting people to like the better things."

Mr. Birge formulates a practical program for making the best of the situation with regard to popular songs. Says he, "I have been wondering if a semi-annual statement issued by a national committee calling attention to the best popular music published within the period might not be helpful—something on the order of the bureau of censors of the moving pictures in various cities. Such a list, having some weight of authority behind it would be taken seriously by supervisors of music, and would give them something to work upon constructively."

HEAR GALVESTON CLUB

Y. W. C. A. Forces Under Hu Huffmaster Give Worthy Concert

GALVESTON, TEX., July 14.—The mixed chorus and orchestral concert given by the Y. W. C. A. Glee Club recently, under the direction of Hu T. Huffmaster, crowded the Grand Opera House to capacity, in spite of the excessively hot weather; and from the initial number, the Overture to Flotow's "Stradella," until the last, the finale and ballet music from the second act of "Aida," the audience was enthusiastic.

The Glee Club sang the "Spinning Song" from Wagner's "Flying Dutchman" and Handel's "Largo" from "Xerxes," with violin obbligato by Conway R. Shaw, accompanied by the orchestra. Duets from "Trovatore," "Norma" and "Butterfly" were given by Louise Lubben and Douglas S. Montgomery, Mrs. Lee J. Wiley and Mrs. H. T. Huffmaster, Norine Heffron and Mrs. Edgar Emiliani. The sextet "Doris" from Nevin's opera, "The Princess," was sung by Mesdames Schumacher, Howell, Fletcher, Windmeyer, Spurway and Miss Morris, with violin and 'cello obbligato by Conway Shaw and Ralph Zerwekh.

Officers of the Glee Club are: Lottie Stavenhagen, president; Dr. Mary Elizabeth Roe, first vice-president; Norine Heffron, second vice-president; Lillian Sarnier, recording secretary; Mrs. W. B. Fletcher, corresponding secretary; Laura Pierce, treasurer, Etina Pichard, librarian; Hu T. Huffmaster, conductor, and Edith Hutchings, accompanist.

E. M. H.

Daughter Born to Mrs. Lawrence Thurston, Pianist, of Bangor, Me.

BANGOR, ME., July 15.—Mr. and Mrs. Lawrence R. Thurston are receiving congratulations on the birth of a daughter. Mrs. Thurston was formerly Teresa Tuck, daughter of Mrs. Elizabeth Tuck, teacher of the Faelten system of piano in this city, and is herself a graduate of the Faelten School, Boston, and a teacher and pianist of ability, prominent in musical circles here.

J. L. B.

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City of Wolfe and Montcalm Holds Aloof from British Artistic Influence—Academy Has Not Functioned for Decade as Pedagogical Institution but Yearly Sends Gifted Student to Paris—Auditorium Is Sorely Needed—Ottawa the Cradle of Noted Musicians—Excellent Musical Instruction in the Public Schools—Greatest Obstacle Is Lack of Suitable Concert Hall

By OSCAR THOMPSON

[Editor's Note.—This is the second of a series of articles portraying present-day musical conditions in Canadian cities. Last week's article was devoted to Montreal.]

II. Quebec and Ottawa

SOMETHING of the old world quaintness which abides in the streets and by-ways of Quebec flavored what I heard and saw of its music, in a fifteen-hour interval between upper berths, coming and going.

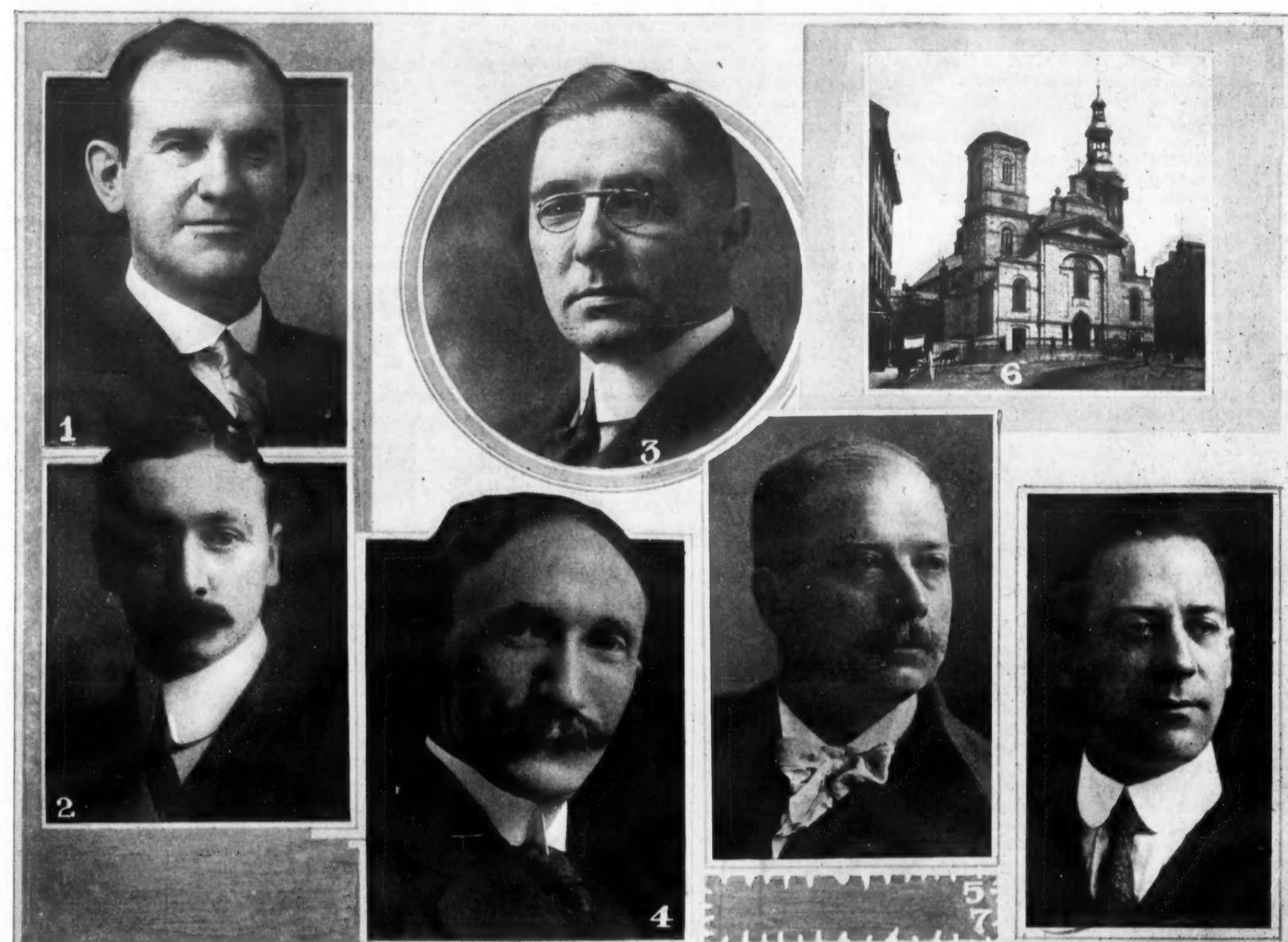
More French than Montreal, the city of Wolfe and Montcalm seemed more or less aloof from the main current of British musical influence in Canada, and did not represent to me, in my fleeting visit, a conflict between opposing cultures, as did Montreal. It was a snowy day as I walked from the house of one musician to another, enjoying the picturesque streets the while; and after having sneezed in this atmosphere, I felt sure that even the cold I acquired was of true Gallic nasality.

In Montreal, I had heard much of the Prix de Europe. In Quebec I heard more—much more. I talked to members of l'Academie de Musique de Quebec, under the jurisdiction of which the prize is awarded annually. As the result of its examinations, some deserving student is sent to Paris each year with a bequest of \$3,000 from the Province of Quebec to defray expenses, the student being left free to select his own instructors.

The academy's work is confined entirely to examinations. Founded in 1867, it was constituted a corporation by an act of the Provincial legislature in 1870. For a decade it has been sending prize-winning students to Europe, but it has done no teaching in its own name. Of its founders, only Gustav Gagnon, now an octogenarian but still the best known musician in Quebec, is connected with the academy to-day.

A very interesting character is this veteran musician, and he comes of a family otherwise distinguished in the story of music in French Canada. His brother, Ernest Gagnon, was organist of the famous Quebec Basilica for ten years. Gustav Gagnon succeeded him and presided over the organ of the Basilica for the next forty years—something of a record, even for a very settled and stayput community like Quebec. When he decided to retire, having meanwhile won more than the respect of his fellow musicians, his son, Henri Gagnon, the present organist of the Basilica, succeeded him. Is there a family of organists in the United States with a similar record of honored service over the keys of one instrument?

Another of Quebec's most interesting musicians, also a veteran with whom the years have dealt lightly, has a part in making the services of the historic Basilica impressive. The choirmaster there is Joseph Vezina, who had been a military bandsman and band leader for some forty years before he retired to a civilian musical capacity. Prof. Vezina also is the director of La Sym-



Foremost in the Musical Progress of Ottawa and Quebec. No. 1—Amédée Tremblay, Composer and Organist, Ottawa; No. 2—James A. Smith, Supervisor of Music in the Schools, Ottawa; No. 3—Cyril J. L. Rickford, Director, Ottawa Festival Chorus; No. 4—Dr. Herbert Sanders, Director of the Ottawa Oratorio Society; No. 5—Gustav Gagnon, for Forty Years Organist of the Famous Basilica, Quebec. He Is the Most Prominent Member of a Family of Well-known Musicians; No. 6—The Historic Basilica, Quebec; No. 7—Donald Heins, Director of Ottawa Symphony Orchestra

phonie de Quebec, an organization which has been in existence for eighteen years; teacher of a band and the composer of three operettas, one of which, "Le Laureat," was being revived at the time of my visit.

As illustrating the self-sufficiency which seemed to me to be characteristic of musical Quebec, it may be mentioned that this operetta dealt with an entirely local subject, the scenes being places of every-day familiarity in the city.

The orchestra, composed mostly of amateurs, recently was accorded first honors in one of the numerous competitions which have a special zest and interest for the Canadian.

French choral organizations in Quebec include the St. Dominique, a male voice choir; and a mixed voice chorus, Union St. Cecile. The English-speaking residents have their Glee Club. At the academy, connected with Laval University, is the Orpheon Choral Society. The Ladies' Morning Musical Club has given programs in both French and English.

Mr. Gauvin's Good Influence

Among the younger men more in touch with what the world of music outside of French Canada is doing, I found J. A. Gauvin, one to whom Quebec owes much. He has been instrumental in bringing many artists to Quebec and has proved his progressiveness by going beyond his own city and managing concerts in Montreal and Ottawa.

Mr. Gauvin told me that modern French music of late has been coming into its own in Quebec, whereas in the past the city has clung rather tenaciously to the older French composers. As Mr. Gauvin is a music dealer as well as an impresario, he knows something more than the ordinary musician of the public trend.

"Our sales of sheet music and albums," he said, "show that such composers as Ravel and Debussy are appreciated here more than they ever have been in the past. I would say that the desire to

hear more of the moderns is increasing rapidly."

Mr. Gauvin confirmed what C. O. Lamontagne had told me in Montreal with respect to the wisdom and necessity of enlightening the French-Canadian public regarding artists who have climbed to fame in the United States but who are unknown in old France.

"It is true," he said, "that success in the States does not imply that an artist will draw well here. There is one big advance agent, however, on the job here, as elsewhere. This is the gramophone, of which the French-Canadian is very fond. If the artist has made records, there are sure to be admirers here for that artist, irrespective of European reputation."

I found Quebec musicians much interested in the works of a number of local composers. Mr. Gauvin showed me editions of several piano works by G. E. Tanguay, published in Paris by A. Durans and Sons, and spoke of other works by Letourneau, Talbot, Vezina, Gagnon and Bernier. An indication of the pride which Quebec has in its musical past can be found in the series of articles called "A History of Music in Quebec," which N. Le Vasseur has been writing in *La Musique*, a monthly review.

I was shown the program of a concert under the joint auspices of La Société des Arts, Sciences et Lettres de Quebec, and La Société de Folklore d'Amérique, in which traditional French-Canadian airs, arranged by various musicians of the province, had been grouped together so as to give an insight into the music of the days before Wolfe vanquished Montcalm on the Plains of Abraham.

Quebec, like Montreal, needs an Auditorium. The soldier memorial plan has been broached there, too, but seems never to have been actually brought under way. I found the Hon. Frank Carroll, editor and owner of the Quebec *Telegraph*, an enthusiast for some such suitable honor to the city's soldier dead. He impressed

me as a live-wire publisher; one who could stir up the somewhat retrospective soul of the very charming old city, if any one could.

And surely nothing could be more in harmony with the picturesque quality of Quebec than a really beautiful Memorial Auditorium!

* * *

From Quebec, the rails of the C. P. R. clicked me to Ottawa, the beautiful Canadian capital. Ottawa, too, has its French element, Hull, across the river, being mostly French. But French influence on the city's musical life seemed negligible after its importance in Montreal and its dominance in Quebec. The choir of the Basilica, numbering some sixty voices, under the direction of J. F. Champagne, represents the most important musical activity of the French, though in Amédée Tremblay, organist and composer, this element has contributed one of the city's most admired individual musicians. Mr. Tremblay told me of a forthcoming visit to Salt Lake, which, I found, was a matter of some concern to his fellow musicians, for they feared he might not be coming back. From several sources I heard that Joseph Bonnet, the famous Frenchman, had been much impressed with Mr. Tremblay's organ mastery, at the time of Bonnet's recent concert tour of French Canada, where he was acclaimed a king.

I reached Ottawa in time to hear some of the after-discussion of the first Welsh Eisteddfod there, early in April. The event, housed in the assembly hall of the Collegiate Institute, and given under the auspices of St. David's Welsh Society, was hailed by its enthusiasts as the forerunner of annual competitions of importance to the entire Dominion. Elimination contests were held privately and the finalists were the only ones to appear in public. I heard one of these finalists play at a later program, and was secretly thankful that I was not attending in

[Continued on page 12]

CARLO GALEFFI

WORLD'S FAMOUS
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Exploring Musical By-Ways in Quebec and Ottawa

[Continued from page 11]

any critical capacity. However, one has only to recall such superb artists as Eva Gauthier, to realize that Ottawa, with other cities of Canada, has given the world some unusual musical talent.

I found the musicians of the city especially interested in the future of Leo-Pol Moren, now in Paris, one of the prize-winners in the Quebec competitions, and of late a writer for the Paris press. I heard more regarding some of the composers called to my attention at Quebec.

In the Public Schools

The work being done in the Ottawa public schools would interest an American educator. Fortunate in having an enterprising and progressive man as supervisor of music, the schools are teaching violin free to students, as well as singing. James A. Smith, the supervisor, explained to me that the violin students met in five different centers after school hours, with about forty in each class. Instruction in singing, including principles of tone production, is given during the regular school hours. Supervisor Smith said that free instruction in piano also was a possibility of the near future.

The teacher of the school violin classes is Donald Heins, who impressed me as the busiest musician in Ottawa. In addition to his school work and his private teaching, he has been the conductor for a number of years of the Ottawa Symphony Orchestra, an organization including both amateurs and professionals, which, while scarcely of true symphonic caliber, has been a source of much pleasure to music-loving Ottawans. The organization had given its final concert of the season before I arrived, but I was present at a benefit program when Mr. Heins conducted a hastily improvised orchestra of union men—"while he was resting," as one of his admiring associates expressed it.

From what I was told in Ottawa and elsewhere in Canada, it seemed apparent that the musicians' union does not bar professionals from playing with amateurs, as in American cities; either that, or it takes many exceptions to prove the rule.

Supervisor Smith's musical activities also are not confined to the schools.

Like Mr. Heins, he leaps from one task to another. He is the director of the Orpheus Operatic Society, which began as a glee club and later took up the presentation of light opera.

Ottawa, of course, has a conservatory—the Canadian Conservatory of Music, founded in 1902, and under the direction of H. Puddicombe. The city also shows its kinship to its neighbors in its choral activity. I heard the Ottawa Festival Chorus sing, under the able

leadership of Cyril J. L. Rickford, but missed the Oratorio Society's presentation of "The Messiah." Singers in the latter organization told me they were much concerned over the forthcoming departure of their conductor, Dr. Herbert Sanders, for Regina, to become a member of the musical faculty of Regina College.

Dr. Sanders, in the chat I had with him, seemed equally sorry to be leaving Ottawa. I found him an oratorio

enthusiast and altogether convinced that the backbone of Canada's music is British.

The women of Ottawa have their Morning Music Club, which has given fortnightly recitals and has brought in prominent artists. A newspaper man, W. McDonald, has been the moving force in bringing to Ottawa other celebrities. (Next week: Toronto.)

at those as Evanston, Springfield, Denver and Halifax. He was soloist at the New York Oratorio Society's annual "Messiah" performance in Carnegie Hall, New York, with the Mendelssohn Choir of Toronto, three times with the Philadelphia Orchestra, with the St. Louis Pageant Chorus and Symphony Orchestra, Minneapolis Philharmonic Chorus and Symphony Orchestra, Schola Cantorum of New York twice, and many others of equal note.

Although Mr. Patton's season closed technically with his concert at Willow Grove, Pa., on June 30 with the Strawbridge and Clothier Chorus and Victor Herbert's Orchestra, he has a number of dates booked for the summer, including an appearance at the Stadium concerts in New York on July 27, a recital at Seabright, N. J., on July 31, and one at Syracuse, N. Y., on Aug. 12. On Aug. 16 and 18 he sings at the Asheville, N. C., Festival in Handel's "Messiah" and Bruch's "Fair Ellen," also an aria with the Philadelphia Orchestra. From Asheville he will go to Atlantic City, where he has been booked as soloist with Leman's Orchestra on the Steel Pier on Aug. 22 and 29.

Haensel and Jones, who are now managing Mr. Patton, are booking his coming season rapidly, engagements made for him including already the Worcester Festival on Oct. 7, where he will sing in Franck's "Béatitudes," a re-engagement with the St. Louis Pageant Chorus for Rossini's "Stabat Mater" and Rachmaninoff's "The Bells," on Nov. 30, the Chicago Apollo Club in the "Messiah" on Dec. 26, and the St. Cecilia Club of New York at its second concert.

"I'm not taking too much credit," said the singer, "when I say that the big range of my voice has helped me to fill the many calls which have come for my services. I sing both the bass and baritone roles with equal facility, going from low C to high A flat; that is why I am booked to sing one night the low D in Haydn's 'Creation,' the heavy bass part of *Satan* in César Franck's 'Béatitudes' and *Ramfis* in 'Aida' and again the high baritone parts of *Lucifer* in Sullivan's 'Golden Legend,' *Amonasro* in 'Aida' and the *High Priest* in 'Samson and Delilah.'"

Municipal Band Series in Newark Arouses Much Interest

NEWARK, N. J., July 14.—Considerable interest attaches to the band concert season this summer. Supervisor Mart King, who has been in charge of these municipal concerts for many years, has larger funds available this summer than he had a year ago, and as a result there are more concerts and larger bands. There are four programs each week in the county parks: Sunday afternoon at either Branchbrook or Weequahic, Tuesday evening at East Side, and Thursday at West Side Park. As many as 6,000 persons attend these band concerts. On July 4 special programs were given in all the parks and appropriate exercises were held at Weequahic.

The instrumental numbers are varied by vocal selections. Thomas Hackett and Bob Miller are the principal singers. P. G.

Bridgeport Enjoys Excellent Band Concert

BRIDGEPORT, CONN., July 12.—The big musical event of the week took place yesterday at Seaside Park when the Harvey Hubbell Concert Band, consisting of fifty-eight men, under the conductorship of Dr. Giovanni E. Conterno, gave its first public concert. The program included classics, semi-classics, and a few of the popular band numbers. A huge crowd greeted the band with great enthusiasm and numerous encores were demanded. The concert was donated by Harvey Hubbell, head of the Harvey Hubbell factory. Plans are under way to present the band throughout the country.

E. B.

Sales Manager to Singer in Two Seasons, Patton's Record

American Bass-Baritone For-sakes Profitable Business Career for Precarious Musical One—Has Never Disappointed an Audience Nor Had to Apologize for Being Out of Voice—Ascribes Success to Length of Range

EIGHTEEN months ago the American bass-baritone, Fred Patton, resigned his position as sales manager of a million-dollar business corporation to devote himself professionally to the career of a singer. The season of 1919-20 has been his first complete season in the field and in it he has accomplished a truly remarkable record. Both in concert and oratorio he has proved himself an artist of quality, his success being distinct on every occasion when he has appeared.

"I am very happy," Mr. Patton said to a representative of MUSICAL AMERICA last week, "not to have had to disappoint a single audience through indisposition in the eighteen months I have been before the public, nor have I had to make apologies when I have appeared for being 'out of voice.' I know I've been



Fred Patton, American Bass Baritone

lucky in that, for an artist can be out of voice, even if he has the best of intentions." Festival appearances have been made by him this year at the New York Oratorio Society's Spring Festival and



—Photo by Ira Hall
Metropolitan Opera House Building, New York

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Mrs. Irvine Finds Renewed Energy in Horseback Riding



Mrs. Jessamine Harrison-Irvine on a Favorite Mount

Though the summer season is on, Mrs. Jessamine Harrison-Irvine is busy at her teaching in her Carnegie Hall studios and is devoting herself to her work. Mr. and Mrs. Wiley J. Rhodes of Darlington, S. C., are again studying voice and piano with her. Newly enrolled pupils include Mrs. Henry Taylor, Edith Bühler, Edith Hiscox, Dorothy Sherritt, Louise Kerner, Alma Andersen, Miss McKay and Curt and Walter Bühler.

And while her teaching goes on, Mrs. Irvine intersperses her busy week-days with frequent week-ends at the sea and mountains. As pictured above she enjoys, in addition to her other activities, that of equestrienne.

TORONTO SCHOOL'S GROWTH

Conservatory Appoints Assistant Director—Local News Items

TORONTO, CAN., July 13.—The Toronto Conservatory of Music continues to show expansion so that it is now one of the most prominent schools of music of the continent. This has necessitated the appointment of an assistant to the musical director in the person of Dr. William who will assume his new duties of that position on Sept. 1. He will also continue to act as head of the conservatory's department of theory.

The second of the Saturday afternoon musicales under the direction of H. S. Martindale, proved a great success. George Marks sang "Che Gelida Manina" from "Bohème" and displayed a fine lyric voice; Roy King sang Huhn's "Invictus," while other singers were Marion White, Elsie Evans and Florence Bunt. Grace Irwin, pianist, assisted.

Helene Allen has been appointed to the violin faculty of Alma College, St.

Thomas, Ont. She was a pupil of Frank Blachford of Toronto, and graduated from the Toronto Conservatory last June. She possesses a fine soprano voice and will hold an important church position in St. Thomas also. Jean McCracken, another pupil of Frank Blachford who graduated this year, has been appointed to the teaching staff of Regina College.

On Sunday last the new pipe organ in All Saints' Anglican Church, Toronto, was used for the first time at a dedication service. It was installed as a memorial by one who wishes to remain anonymous to all save the rector of the church. The organ is equipped with forty-two stops and a full set of Deagan chimes. It was built by Messrs. Casavant Frères of St. Hyacinthe, Que., and was designed by J. T. Palmer, of Ottawa, who officiated as organist at the opening service, and gave a recital program. W. E. Fairclough, who for twenty-nine years has been organist at All Saints', is at present in England for his health.

W. J. B.

Ernest Davis to Make New Summer Tour in the West



Ernest Davis, the Tenor, After the Bill Poster Had Finished His Work

Ernest Davis, the tenor, left recently to fill some additional engagements in the West. Among other concerts he appeared in Colorado Springs on July 19. Mr. Davis recently signed a contract with a leading phonograph company to make a series of records.

New York Police Band in Concerts

Two recent out-door concerts by the New York Police Band, Walter B. Rogers, conductor, were those in Prospect Park, Brooklyn, on July 10, and in Highland Park, Queens, on July 11. At the former, the soloists were Diamond Dilts, tenor, and Mme. Emily Beglin, soprano. At the latter, Eleanor Elderkin, soprano, and Veni Warwick, contralto. Walter Kiesewetter acted as accompanist at both concerts.

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Ethelynde Smith Admired in Recital at Rock Hill, S. C.

ROCK HILL, S. C., July 10.—Ethelynde Smith, soprano, recently delighted the Winthrop College Summer School with a well-chosen program of Old French, Italian, modern French, Old English and American songs. Particularly pleasing was her singing of the arias, "Depuis le Jour" from Charpentier's "Louise" and "The Spring Song of the Robin Woman" from Cadman's "Shanewis," in which she displayed fine breath control, excellence of diction and interpretative powers. Nancy G. Campbell provided excellent support at the piano.

FALK IN ATLANTIC CITY

With Estelle Wentworth He Wins Ovation as Symphony Soloist

ATLANTIC CITY, N. J., July 16.—At the Symphonic Festival Concert on July 11 Jules Falk was given an ovation after his remarkable performance of the Second Violin Concerto by Cecil Burleigh. The applause was so insistent that two

encores had to be added before the audience would let the artist go. This is Mr. Falk's eighth consecutive season as soloist at these concerts. The orchestra, under the able direction of J. W. F. Leman, gave the artist a highly sympathetic accompaniment.

Mr. Falk played a violin obbligato to "Le Nil," which was beautifully sung by Estelle Wentworth, soprano. These two artists have appeared together a great deal this season and their joint work is highly pleasing. Miss Wentworth also sang an aria from "Tannhäuser." She had to grant two encores.

Mr. Leman opened his program with the overture, "Leonore," No. 3, of Beethoven. Works by Dvorak, Leoni and others were excellently played.

A. R.

Leila Troland-Gardner Spending Summer at Montville, Conn.

Leila Troland-Gardner, the New York composer, is spending the summer at her bungalow at Montville, Conn. During the summer she will add several songs to her list of compositions.

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Yiddish Opera Headed Gothamward

Morris Rubin, Pittsburgh Cantor, to Text of "David and Absalom," Composes Opera in Native Dialect—Bringing It to New York's Music Mart—Synagogical Modes Throughout—Some Speculation on Caruso's Singing "David" in Yiddish

By HARVEY B. GAUL

PITTSBURGH, July 20.—Cosmopolis-on-the-Subway is due to get the surprise of its operatic life, as there is headed toward that operatic mecca and theatrical hades a man with a trunkful of Yiddish music. This man is Morris Rubin, and he is as undaunted in purpose as a professorial President, and as intent upon production and performance as a cross-roads poet. It will be a case of stop, look and listen for the *Maison Gatti-Casazza*, and, unless all the signs in the zodiac—or is it the Rubaiyat—fail, he will arrive in Gotham about the time the autumnal equinox gets in its moist work.

Morris Rubin is not a professional musician; he is a man versed in rabbinical law, an authority on Mosaic literature, the Talmud and Cabala. In his youth he considered rabbinitism, but his mind turned to the music of the synagogue, and he studied to be a cantor. This was in the far-away days of Russia, when he was the friend of the greatest of Hebrew orators and poets, Hirsch Maslanski. Mr. Rubin came to this country and became known as a Hebrew scholar, and to him the youth of Allegheny County looks when it wishes to perfect its Hebrew. He was always a poet, as have been many of the cantors and rabbis, so that it was easy for him to write his own text.

The theme for his opera is the biblical subject of King David and Absalom. Mr. Rubin says that it is the first Yiddish opera. There have been Hebrew plays

and Yiddish theaters, but there has never been a Yiddish opera. That he has chosen a stirring theme for his opus everyone will admit who is at all familiar with Holy Writ. There has never been a character like King David, and the opportunity for scenic effects and pageantry that are offered by David and his period (whenever that period may have been) cannot be excelled. There are enough plots and romances in the life of David, his wives and concubines, to fill a thousand Decamerons and Heptameron, and Mr. Rubin has seen to it that some of the salient features in the life of the ancient regent are conspicuously portrayed.

King David is a tenor; *Queen Bathsheba* of hair-drying fame sings soprano; *Nathan* the Seer sings a prophetic bass (as all good soothsayers should); *Abitophel*, a counselor, sings tenor; *Joab*, the doughty, booms a baritone; *Tamar*, of the beguiling countenance, carols a high treble; *Micah*, mother of *Tamar*, sings contralto, and I have forgotten what the other characters sing. Anyway, all the Old Testament figures are there and they sing something or other, from a shawm to a sackbut.

The music for the opera "David and Absalom" is distinctly that of the synagogue as made familiar by the cantors. It is Oriental in its woe, and dramatic in its Hebraism. It sobs and weeps and is always tragic. The few major passages there are in the work are confined to the overture and the interludes. There is an Oriental ballet of singular charm and some well-thought

choruses. The arias and recitatives are of the cantoresque variety, i. e., replete with scales, mordents and fioraturi. Everything that can be embellished has been ornamented by vocal whirligigs. If the ordinary opera is sung *tempo rubato*, this is the rubiest of all operas; not a bar in it is to be sung in time. Everything is to be done with license; why, there are more license plates in the work than there are in a small-town garage.

Steeped in Melodic Misery

The opera is undeniably Yiddish—it is as idiomatic as Grand Street, New York. It is probably the most minor work ever composed, as it is steeped in melodic misery. There are many melodies of haunting beauty in it, but for the most part they are the ones in which Mr. Rubin has confined himself to the synagogue mode. When the composer is major he is as banal as the old Italian school; in fact, his major moods are reminiscent of that school.

There is no reason why there should not be an opera in Yiddish. We have had them in every other language, and there is no reason why there should not be an opera on the theme of David. M. Saint-Saëns has taken care of "Samson and Dalila" (see "Mon Coeur," etc.), to say nothing of M. Massenet and his "Hérodiade" (consult your Victrola book of the opera), so that there is no reason why David and his morganatic legions should not step forth under the proscenium to the sound of timbrel and harp, psaltery and loud cymbals.

There is this about it: We should like to hear Enrico the Cuban sing *David* in Yiddish, and La Geraldine, that strong spear of the cinema, sing *Sheba* of the bath. It would be very "Potash and Perlmutter," *oser* something else again.

Artists Unite in "Summer Evening" Musicale at Bronxville, N. Y.

BRONXVILLE, N. Y., July 3.—The first summer evening musicale took place in the ballroom of the Hotel Gramatan on July 1, when the program was given by Genevieve Finlay-Stewart, contralto; Elenore Altman, pianist, and Earle Tuckerman, baritone. All three artists were well received, Mr. Tuckerman scoring in the "Vision Fugitive" aria from

"Hérodiade" and songs by Grey and Morgan and winning especial favor in his final group of Negro spirituals by Gunion and H. T. Burleigh and O'Hara's "Wreck of the Julie Plante." Mrs. Stewart's offerings included the "O Don Fatale" aria and songs by Spier, Beethoven and Caccini; while Miss Altman charmed with a Chopin Ballade and Liszt and Stojowski works. The musicale was under the management of Leila Calines.

QUEEN WRITES LIBRETTO

Fairy Opera Produced in Paris to Aid Blind Roumanian Soldiers

PARIS, June 27.—A fairy opera, called "The Lily of Life," for which the libretto was written by the Queen of Roumania, was produced at the Opéra on June 26. The story was allied to music taken from the works of Debussy, Dukas, Ravel, Mendelssohn, Grieg, Tchaikovsky, and other composers. The pupils of Loie Fuller's school here interpreted the pantomime and ballet.

The queen was present at the première, which was given, as will be all the other performances, for the benefit of blinded Roumanian soldiers. It is planned to give the work both in England and America.

Joint Recitalists Rouse Admiration in Wilmington, Del.

WILMINGTON, DEL., July 10.—Wilmot Goodwin, baritone, and Rudolph Kafka, violinist, scored at a pair of recitals given in the New Century Club for the benefit of the Sunshine Society of Delaware. Owing to the lateness of the season the audiences were not as large as would have been the case earlier. Mr. Goodwin won most applause by his singing of Handel's "Love That's True," and in "Shipmates of Mine" and "Friends o' Mine," by Sanderson. Mr. Kafka played brilliantly the Corelli variations "La Folia," and "Witches' Dance," by Paganini, also a "Caprice Neapolitan" and "Scène de la Csarda" of his own composing. Nellie Bowman proved not only an accompanist of merit, but played Moszkowski's Barcarolle in G and "The Juggleress" very acceptably. T. H.

Another Berúmen Triumph

Ernesto Berúmen is new to Chicago, and with his debut at Kimball Hall we had the privilege of meeting another very interesting piano personality.

The young artist is a virtuoso, a full-fledged artist-pianist, familiar with all the mechanical tricks and eminently sure of technique and his own powers. In my opinion, Berúmen ranks among the most superior, the most gifted pianists of the younger generation, and he is a lot better than some of the "Old Guard."—Herman De Vries, in "Chicago Evening American."



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Chicago Ill.

**"MIKADO" IS BRILLIANTLY
PERFORMED IN ST. LOUIS**

Richly Invested Production of Master Work by Municipal Forces—Kroeger's Activities

ST. LOUIS, Mo., July 5.—Old-timers who have attended Gilbert and Sullivan productions for years were unanimous in declaring that they had never before seen such a brilliant spectacle as was shown when "The Mikado" was produced last week by the Municipal Opera Company in the big Forest Park Theater. The scenic investiture was one of the most magnificent ever witnessed here and vocally the opera could not have been more satisfying. Irene Pavloska appeared as *Yum-Yum* and did it beautifully. She has become used to singing in the open air now and knows just how to get the best effects out of her voice. Warren Proctor was a fine *Nanki-Poo* and the *Poo-Bah* of Charles E. Gallagher was splendid. Bernard Ferguson as *Pish-Tush* was satisfactory. Raymond Crane as *Ko-Ko* and Harry Hermans as the *Mikado* were screamingly funny. The other parts were ably done and the orchestra fairly outdid itself to give the old familiar tunes a new meaning.

Arrangements were made at a recent meeting of the committee for a farewell concert to be given by all the principals of the company.

Ernest R. Kroeger has just completed a normal course on the progressive series of piano lessons for the Art Publication Society of this city at Dallas, Tex., which was a marked success. He gives a similar course in Minneapolis commencing July 6 and lasting three weeks. He then goes to his summer home at Harbor Beach, Mich., for the remainder of the summer where he will do considerable work in composition and will return to St. Louis Sept. 18 in time for the fall term of his various classes.

H. W. C.

ATLANTIC CITY.—A student recital was given at the New Clarion Hotel by Cecilia de Vaux Young, pupil of Elizabeth Zimmerman, assisted by Lillian Boniface Albers. Numbers by Grieg, Padrewski, Mendelssohn, Chaminade, Wieniawski and Brahms made up the interesting program.

National Community Chorus on Capitol Steps at Flag Day Exercises. Government Departments, Department Stores, and Other Group Centers of Washington Life Are All Represented. Charles S. Wengerd, Community Service Musical Organizer, Is Directing



WASHINGTON, D. C., July 10.—The National Community Chorus played a prominent part in connection with the recent Flag Day exercises on the steps of the Capitol. This chorus, which is organized on the unit system with representatives from the various government departments, department stores and other centers, was directed by Charles S. Wengerd, Community Service musical organizer. The system of rehearsals for such important appearances of the chorus calls for separate rehearsals of the various units, and finally a general rehearsal of the entire body.

In the song festival on the Capitol steps the choral program, which began with "America" and ended with the "Star-Spangled Banner," included the following groups of songs, arranged as to subject matter as follows:

Home Songs: "Old Kentucky Home," "Keep the Home Fires Burning," "The Home Road." Miscellaneous Songs: "Love's Old Sweet Song," "Washington," "Send Out Thy Light," "Sweet and Low," "The Lost Chord." Folk Songs: "Annie Laurie" (Scotland), "Believe Me If All Those Endearing Young Charms" (Ireland), "Juanita" (Spanish), "A Merry Life" (Italian). Songs of the South: "Massa's in the Cold Ground," "Old Black Joe," "Dixie." War Songs: "Yankee Doodle," "Battle Hymn of the Republic," "Over There." The singing of the chorus evoked great enthusiasm, and musicians present commented upon

the especially fine results achieved in view of the composite nature of the choral body and the method of rehearsal.

A particular good impression was made by the new civic song, "Washington," by William T. Pierson to text by Jessie I. Pierson, which has been adopted for general community singing use at the National capital. The Marine Band, directed by Captain William S. Santelman, also took a prominent part in the program. In the regular flag exercises the chief address was made by Josephus Daniels, Secretary of War, and representatives of the G. A. R., Spanish War Veterans, and the American Legion also participated.

A novel form of community sing was introduced in connection with the carnival given at Potomac Park to raise money for outings for city children. The feature of the occasion was a pageant, "The Lure of the Woods," written by Marie Moore Forrest of Community Service. A body of members of the National Community Chorus under the direction of Mr. Wengerd was transported down the river on a barge and they serenaded the throng from a point opposite the scene of the carnival.

KENNETH S. CLARK.

SAN FRANCISCO, CAL.—Cecile Stevens, an Australian violinist, a recent arrival in San Francisco, was soloist with the California Theater Orchestra lately. She played Lalo's "Symphonie Espagnole" in a musicianly manner.

The Cleveland Orchestra.

NIKOLAI SOKOLOFF, CONDUCTOR.

A Composite Opinion of Chicago, Pittsburgh, Buffalo and Cleveland Critics:

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NEW YORK, JULY 24, 1920

A TASK FOR THE JUILLIARD FOUNDATION

Since the fact of the Juilliard bequest was made known just about a year has elapsed. The work of applying it to its specified and correlative purposes has been slow in gathering headway. This is not an unexpected condition, for the objects of the fund were outlined by its creator in a vague and general manner and details left to the discretion and judgment of its administrators. The year has been spent chiefly in planning and organizing. Just what definitive arrangements for using the money to best advantage have been evolved is not yet known to the majority of musicians. Since last summer several opportunities have arisen for invoking the aid of the Juilliard millions. One of these occurred when the news of Stravinsky's illness and destitution reached America and admirers of the audacious Russian modernist made shift to inquire into the feasibility of applying some of the Foundation's wealth to his relief. Such a course may not have fitted the letter of the fund's purpose—which is to advance American music, musicians and musical conditions—but it suited its spirit and a tangible manifestation of the beneficent power of all this wealth is desirable.

The aims of the Juilliard Foundation may be grouped under two general heads. One is to provide education and opportunity for the American musician. The other, to teach the public and to elevate its musical tastes. The first is decidedly the easier. It is axiomatic that the only way to instruct a receptive public in the appreciation of good music is to let it hear as much as possible of such music and as often as may be. But this object will not be successfully accomplished by increas-

ing the numbers of orchestras, operatic companies or recital events, so long as the prices demanded remain unalluringly high. The public is not clamoring for enlightenment. If instruction meets it half way, if it enjoys the effects thereof, the battle is 50 per cent gained. One thing is clear. People do not go to concerts or operas wilfully in quest of education. What they seek is entertainment. And all the millions of the Juilliard legacy might be frittered away to no avail if this fundamental truth is ignored. There is no lack of music at high prices in cities like New York, Chicago, Philadelphia, with their subsidized orchestras and opera organizations. But the need is for a wider dissemination of the best music in localities where there is less to intrigue popular attention than in a metropolis, and at prices competing with those of lesser entertainments.

Now, a large—in some cases a country-wide—clientele has been built up by certain traveling operatic companies, of which the San Carlo is, perhaps, the most conspicuous example. These organizations have visited and revisited communities not blessed with a profusion of musical delights. They propagate a legitimate artistic gospel and have grown to be loved and admired. But the operating expenses of an organization like Fortune Gallo's have kept pace with the cost of commodities and of labor generally. The strain cannot be endured indefinitely. Why should not the Juilliard fund come to the assistance of institutions like this? They fulfill an educational mission. They are in all respects worthy of support. Their demise would be unfortunate and subversive to the best musical interests of thousands. They have proven their efficacy. And in assisting them as their needs may require the Juilliard Foundation would be serving precisely a purpose for which it was formed.

FLOWERING TIME

Past and gone is the winter musical season; and nothing is new under the summer sun except sunstroke. We stir but faintly at the thought of Caruso making caricatures at Easthampton; Europe's decoration of the New York Symphony with praise, vituperation or orders according to the taste, fancy or political leanings of the countries passed through, has gone into history, and Chautauqua now marks the players for her own. From Australia to the Bronx are scattered the artists who led us through varying forms of aural excitement last year, and the critics recover slowly in seclusion. Now and again from the Old World comes a noise like a Russian violinist or a new coloratura, but these sounds but gently agitate the summer's calm.

But, in the summer time, even more than in the winter, we have with us the aspiring youth, boy and girl, who feels that only time and opportunity keep him from the Alps of attainment. It is the season for the planning of that débüt which shall next year make the great city sit up; the time of the full flowering of the hopes that have lain under the winter's study like the water lily under the ice. Alas and alack! it is too often the day of the luring by the manager who shall profit by the bitter ending of these hopes. But for some of these children, working and waiting, the future nurses big things. The waiting lists of the auditoriums hold the names of a potential Ponselle or Heifetz; more than one little town shall have its Orville Harrold. "More power to their elbows," and to their voices; and let nothing them dismay!

THE SCHOOL-CHILD AND THE COMMITTEE

Forty-four thousand dollars asked, \$22,000 conceded for new pianos in New York City public schools, notwithstanding the report of the director of music that many of the instruments now in use are in an advanced stage of senile decay: such is the report of the proceedings at the meeting of the Board of Estimate of a city which, from its situation and opportunities, should lead the United States in musical progress, and in care for the musical training of its children. Not pleasant to read from one point of view, the report holds no surprises from another. When the question of financing education in any line is relegated to a handful of people whose interest in the subject must necessarily be the cutting down of what seems to them useless expense, such decisions will continue to be made. It is not necessary to pad a committee of this type with professional musicians; but more members possessed of an ordinary appreciation of the school-child's needs as regards music, and of the justice of making some commensurate attempt to apply these needs from a budget which runs into the millions, would work wonders. No more than one swallow makes a summer, do one or two public spirited and broad-minded officials, such as New York now rejoices in, make a municipal administration.

PERSONALITIES



Photo by Bain News Service

Melba Sings Into Wireless Apparatus

Dame Nellie Melba, otherwise known as one of the world's greatest living sopranos, sent her beautiful tones from Chelmsford, England, to Madrid, Spain, recently, with the greatest ease. Even for Melba that was an unusual exercise of carrying power, but the photograph above shows how it was done.

Lewisohn—Adolph Lewisohn, who gave the Stadium to New York, was slightly shaken up but not injured in an automobile collision a few days ago.

Elgar—Edward Elgar, great among English composers, has received from the Belgian King the Cross of the Order of the Crown, in recognition of his services to the Belgian cause, rendered by the production of his "Carillon."

Smyth—Dr. Ethel Smyth, the noted English composer, in one of her interesting articles on opera appearing in the London *Evening News*, mentions that a German publisher once told her that only 5 per cent of the operas actually produced live.

Gabrilowitsch—Clara Clemens Gabrilowitsch, wife of Ossip Gabrilowitsch, the pianist and conductor, and known on her own account as a singer, has been appealed to by a New York paper to decide the vexed question as to whether the genius of her father, "Mark Twain," was or was not hampered by wifely criticism. Mme. Gabrilowitsch replies that the mere putting of the question argues an attitude with which no one who knew either Mr. Clemens or his wife could possibly sympathize.

Shaw-Isaacson—Charles D. Isaacson, well known for his interest in the spread of the "democratic music idea," wrote some time ago to Bernard Shaw, who was once celebrated as a music critic before he turned his attention to playwriting and socialism. Mr. Shaw responded that politics and literature have "swallowed him up." He adds: "I am now too old to be of use to new movements. Dr. Eaglefield Hull is the driving force of the British Music Society. I am only an ornamental member, useful only when a little hot air is needed at congresses and the like."

Cadman—Charles W. Cadman, the composer, recently sent the following note to S. L. Rothafel, in personal direction of Capitol Theater productions: "Your decision to produce 'At Dawning' at the Capitol Theater pleases me very much. To my knowledge, this is the first time 'At Dawning' has been used otherwise than as a solo or a musical number, and if the presentation of it at the Capitol ranks with similar work done by you, then 'At Dawning' will have received added laurels, and the full credit will fall to you." The number was presented at the Capitol Theater during the week of July 11.

Jacobsen—The call of the musical comedy has reached the ear of Sascha Jacobsen, violinist, and, following the example of Fritz Kreisler, Eddy Brown and Efrem Zimbalist, as well as Mischa Elman, he is busy composing music for a comedy. "I am inclined to believe," he says, "that it is because serious musicians in America have neglected the musical comedy field that our stage has been cluttered with so much music that is cheap, tawdry and uninteresting. Time was when the serious musicians of France and Austria looked upon the field of light music as a legitimate outlet for musical expression. Consider the great music that the masters produced during their lighter moments. Is it any less valuable than their serious compositions?"



TO THE GENTLE READER:

Cantus Firmus has gone on his holiday. He needed it. But that's not the "peunt" as they say here in Gotham. While he is away, "Peunt and Counterpoint" will be written by me. I'll do what I can, but don't expect the column to have its usual *espèglerie*, because I ain't used to it. Just take the advice of the sign in the Western dance-hall: "Don't shoot the piano player, he's—" But then, you all remember the story. Faithfully yours,

"J. A. H."

* * *
Only Deepest Affection Could Encompass It

A friend who lives in Summit, N. J., and commutes on the D. L. & W., writes that he passes three oranges every day, South Orange, Orange and East Orange. He wants to know if this circumstance has any connection with the plot of the yet unperformed opera by Serge Prokofieff, "Love for Three Oranges." It seems to us that the circumstance is self-explanatory.

Outcubing the Cubists

Someone in Salt Lake City, reading a recent interview in MUSICAL AMERICA, noted that the artist said that "each tone has a definite color." His "kid brother" suggested that their Persian rug looked like Dvorak's "Humoresque." We don't doubt it. Stroll along Eighth Avenue any day and you'll see in the shop windows sideboards that suggest Chopin's Revolutionary Etude, lingerie that calls to mind our old friend, "Monastery Bells" and shoes that undoubtedly provided the inspiration for Tchaikovsky's "1812" Overture.

* * *
Take Heart, Ye Sopranos With the Too, Too Solid!

The Daily Commercial of Bangor, Me., says that the new Hope-Jones organ is nearing completion and "patrons will soon have the opportunity of hearing the instrument in all its beauty of tones."

* * *
Boy, Page Anthony Comstock on the Ouija!

Item from Maine, of all places! At a recent concert Miss Mary Jane Jones sang: "An Irish Love Son."

* * *
Primitive Music?

Miss Charlotte Barnes Will give a piano recital, etc., etc. Her program will be as follows:

Sonata Beethoven
Berceuse Chopin
at Washington for the sm mb mbun.

CONTEMPORARY ::
AMERICAN MUSICIANS

MARY MELLISH, soprano, was born on Feb. 24, 1891, in Albany, N. Y., daughter of Mr. and Mrs. Kyran Flannery.

She was graduated from St. John's Academy as valedictorian of her class. She began the study of piano at the age of eight, and at seventeen was considered an excellent player and she had ambitions for a concert career. Coming to New York City, she became a member of the New York Oratorio Society, under Koemmenich, with whom she coached oratorio. Her serious vocal training was



Mary Mellish

No. 127
Mary
Mellish

undertaken under Mme. Adrienne Von Ende, formerly of the Von Ende School of Music.

She made her débüt at the Metropolitan Opera House on Nov. 25, 1918, when she appeared in "Boris Godounoff." She appeared subsequently in "Carmen," "Prophète," "La Reine Fiamette," "Shanewis," "Suor Angelica," "Gianni Schicchi," "Parsifal," "L'Amore dei Tre Re," "Rigoletto" and "Manon." Besides her other rôles, during the following season she created the part of Happiness in the première of Wolf's "Blue Bird." She has been re-engaged for the coming season at the Metropolitan Opera House when she is to appear in several new rôles.

She has also won favor in concert, having given recitals and appeared in several important festivals, as well as with leading clubs. The coming year she is to be under the management of Haensel & Jones.

In private life she is Mrs. Jay Allen Mellish, and makes her home in New York City.

Schumann-Heink again visited us yesterday at Symphony Hall. The famous diver was at her best and gave a splendid recital.

* * *
Had Absolute Pitch

"Maw?"
"Well, Junior—"
"Paw don't know much about music, does he?"

"Not much, but why do you ask?"
"At the show this afternoon a man told him the lady on the stage was singing High G, and Paw said it sounded like H."

* * *
Advertisement Pays or In the Meantime

The soprano one Sunday sang: "O, for the Wings of a Dove." The next week she appeared with two huge black wings in her hat, and the solo that day was: "These are They." We thank Salina, Kan., for this story. Like all great art, it is true for all times and all places.

* * *
I bow! J. A. H.

Sharlow Ends Arduous Season

Young American Soprano Gave Twenty-four Weeks to Opera
—Appeared in Many Concerts—Finds Gallo a "Genius" in His Field—Resumes Work in August

CHICAGO, July 10, 1920.

MYRNA SHARLOW, the young American soprano, has just completed a very busy operatic and concert season. She was occupied with grand opera performances for some twenty-four weeks in New York, Chicago and Boston, and gave thirty-eight concerts in a tour which ranged through the Middle West and as far South as New Orleans, Louisiana and Houston and Fort Worth, Tex.

"Then coming North," said Miss Sharlow, in commenting on her operatic and concert work for the future, "I had two operatic performances with Fortune Gallo in St. Louis, and up through Evansville, Indiana.

"I am now ready to enjoy a short vacation which I will spend with my parents at my home in Louisville, Ky., and by August, I will be ready again to take up my musical work for the coming season, which starts with a preliminary pair of concerts at Boulder, Estes Park, Colorado.

"My regular concert season will begin Oct. 1 and already I have sixteen concert engagements booked.

"For the next operatic season, I will only appear as 'guest' in special operatic performances.

"Last year, I met Mr. Gallo, the opera impresario, and I do not hesitate to declare him a genius for running opera.

"No one that I have ever met knows opera and its production more thoroughly than does Mr. Gallo."

Miss Sharlow has had a very progressive and brilliant career in opera, and it is through her untiring perseverance and industry that she has risen to her present

ent distinguished place among opera singers.

She has a big repertory and a varied one, and her appearances in Chicago have always made her successes more and more secure.



© Moffett

Myrna Sharlow, American Operatic Soprano

Her interpretations of such rôles as *Mimi* in "Bohème" as well as *Musetta* in the same opera, her work in Bellini's "Norma" with Rosa Raisa as co-star, in "Carmen," "Thaïs" and other works, have always reflected credit on her conscientious work as an artist and musician.

She is another example of the American singer who when given the opportunity knows how to improve it.

Besides her vocal gifts, which are particularly notable, Miss Sharlow has an engaging personality and a charm of manner which should bring her rapidly to the top of the list of native grand opera stars.

M. A. McL.

Marcus Mohler in Lectures at Delaware College

NEWARK, DEL., July 7.—The interrelation of music, art and poetry was strikingly illuminated in a lecture at the summer school of Delaware College, this evening by Marcus Louis Mohler of Columbia University. Mr. Mohler dwelt upon methods of teaching appreciation of a picture, a poem and a musical composition. He particularly emphasized that knowledge of the underlying form of any work greatly enhances its appreciation.

T. H.

S. BOTTEINHEIM HERE TO REPRESENT MENGELEBERG

Dutch Manager Arranging Details for Leader's Appearance—Muck to Direct Concertgebouw

S. Bottenheim of Amsterdam, Holland, one of the leading Dutch concert managers, arrived here on Tuesday of last week from Rotterdam on board the *Nieuw Amsterdam*, to arrange the final details of the appearance here next season of Willem Mengelberg as guest conductor of the National Symphony Orchestra. Mr. Mengelberg will arrive about Jan. 1 to relieve Arthur Bodanzky, the regular director of the orchestra.

Mr. Bottenheim said that arrangements had been made that Dr. Karl Muck, once conductor of the Boston Symphony Orchestra, should take Mr. Mengelberg's place as head of the Concertgebouw Orchestra in Amsterdam during the absence of the latter in the United States. He added that among the many musicians who had sought consideration for the honor of the appointment was Dirk Foch, a Dutch conductor who directed a concert in the Lewisohn Stadium at the College of the City of New York last summer and who last spring directed one in Carnegie Hall at the close of the music season.

Mr. Bottenheim also announced the fact that Americans were to appear with the Concertgebouw Orchestra as soloists, making an international exchange of musical artists, and that among those engaged for the coming season were two pianists, Eleanor Spencer and Olga Samaroff, wife of Leopold Stokowski, conductor of the Philadelphia Symphony.

The Mahler Festival, a series of nine concerts given by the Concertgebouw Orchestra and the Toonkunst Choir under the direction of Mr. Mengelberg, had been a great success, Mr. Bottenheim said, and had been attended by a large number of Americans of musical tastes. The Prince Consort was at the opening concert and in person congratulated Mr. Mengelberg, and later municipal and state honors were showered on the conductor, who was bringing to an end his twenty-fifth year as head of Amsterdam's two great musical organizations.

Subsequently, Mr. Bottenheim said, Mr. Mengelberg retired from the directorship of the Frankfurter Museum Gesellschaft and the Cäcilien-Verein, of Frankfort, after thirteen years of service with them, and similar ovations and festivities marked the event. A silver plaque was presented to the retiring conductor by the mayor of the city and crowds in the streets rained flowers on him as he made his way from the concert hall to a hotel where a dinner was given for him to bring the ceremonies to a close.

Mr. Bottenheim spent Tuesday afternoon in conference with S. E. Macmillen, manager of the National Symphony, arranging for the programs of the concerts which Mr. Mengelberg will conduct.

Hislop to Make First American Tour Under Morris Management

Cable advices received from his London office yesterday confirmed the recent announcement that William Morris has secured Joseph Hislop, the Scottish tenor, for a series of concerts directly following his season with the Chicago Opera Association in this country. On his return from abroad, Mr. Morris announced the first American concert tour of Mr. Hislop, under his direction, on the strength of a wireless message he received before the Mauretania arrived in New York, since which time other American managers claimed to have contracted for the Scottish tenor's appearance in concert here. The cable received last week advises Mr. Morris that the contracts with Mr. Hislop are signed, sealed and on the way to New York. Mr. Hislop's success at Covent Garden this season is said to be as sensational as that of Tom Burke, who became famous in a night at the Royal Opera when he made his débüt with Melba in "Bohème." Mr. Burke will also make his first American tour under the direction of Mr. Morris, beginning at the New York Hippodrome, Sunday, Oct. 3.

Alma Clayburgh, the New York soprano, appeared in a concert in Brooklyn, on June 25, and had a conspicuous success. Among her songs was Penn's "Smilin' Through," which she sang to her audience's delight. At her appearance at Columbia University on June 30 as soloist with the Goldman Concert Band she sang this Penn song again and scored in it.

DRESDEN ENCHANTED BY SLAVIC DANCERS

"Russian-Ukrainian Ballet" in
Memorable Performances
—Operatic Notes

DRESDEN, GERMANY, July 1.—Only a few days before the close of the musical season, the rare pleasure was given us of witnessing a series of performances by the famous "Russian-Ukrainian Ballet." It was indeed something to remember, for the presentations were both original and new, at least so far as picturing the art and music of two highly gifted peoples. The dances were partly accompanied by a small balalaika orchestra. Like their folklore, the music used on the occasion by composers such as Glinka, Jacobleff, Moniusko, Tinjaskoff, gives with a few characteristic and symbolical strokes all the essential element of their racial psychology, emphasizing the Eastern temperament. What we saw and heard—despite wildness—bore the stamp of some finish of execution, the result of serious schooling, study and technical perfection. The foreign guests carried us away, "sweeping everything before them." Dr. Zwerkow, the leader of the balalaika orchestra, was warmly praised. Ina Zarifah, the soloist, is a bewitching dancer; very attractive also were all the other members of the company. Dr. Boudeisky, who directed the other small orchestra that assisted, did so with much skill.

The operatic novelties announced for next season will be "Sonnenflammen" by Siegfried Wagner, "Idkar" by Gustav Mrdecek, "Die Schatz Gräber" by Schreker, "Die Lieder des Euripides" by Botho Sigwarth, "Elga" by Lendvai and

"Nicarème" by Brandt-Buys. Re-studied and restaged, also, "Joseph in Egypt," with recitations of Max Fenger, and Hugo Kaun's opera "Der Fremde." Mr. Kaun himself—we learn—will supervise the final "general repetition" of his opera. Meanwhile, "Der Fremde" has been accepted for performances in several German cities for next fall.

Dr. Eugen Schmitz some days ago gave a very interesting lecture on Mahler's Eighth Symphony which is in preparation by the Dresden People's Singing Academy. The Mahler production is looked forward to with intense interest.

The doors of the opera house were closed on June 27 with a performance of the "Götterdämmerung." The Siegfried was Ernest Kraus of Berlin as a guest. Special praise is due to Otilie Metzger-Lattermann for her unique interpretation of the Waltraute, moulded after true Bayreuth traditions. The season will open again on Aug. 14.

Adolf Lussmann, the tenor, will leave Dresden before long. He has accepted an engagement at the Finnish opera at Helsingfors, where he gave in May a series of successful guest performances as Lohengrin.

Other changes in the operatic personnel are to follow. ANNA INGMAN.

SAWYER ARTISTS' SEASON

Grainger and Tiffany Tours—Noted Europeans Coming in Fall

News comes about five of Antonia Sawyer's artists for the coming season, two of them in America at the present time and three of them coming in the fall. Percy Grainger is booked for his first series of concerts in Havana early in December, returning immediately to this country for his extensive Southern tour during January, covering Florida,

Biennial Delegates at Des Moines Entertained by Visiting Musicians

DES MOINES, IOWA, June 24.—One of the incidental events that grew out of the music at the recent biennial convention of the General Federation of Women's Clubs, was a program given by some of the musical visitors at the summer session of Des Moines College. The visiting musicians appeared at the morning assembly of the college and the party was in charge of Mrs. F. W. Abbott, chairman of music for the General Federation. Mrs. Frank A. Seiberling, president of the National Federation of Music Clubs, outlined for the audience the plans being promulgated by the Federation to make America musical through a process of nation-wide organization. Another brief talk was that given by Mrs. Marx Oberndorfer, sub-chairman of the General Federation for Music in war service. Mrs. Oberndorfer spoke of the campaign that is being made to spread

the use of our own American folk-song material, and she attacked the evil influence of the worst type of popular songs, differentiating such songs from the wholesome songs of the day that are being used for community singing.

A group of songs was offered by Elizabeth Hood Latta, mezzo-soprano of Philadelphia, accompanied by Marx Oberndorfer. Geoffrey O'Hara played his own accompaniment for his singing of his French-Canadian song, "The Wreck of the Julie Plante," and at the request of the students, sang several versions of his famous war song, "K-K-K-Katy." The audience of teachers was told by Kenneth S. Clark of the work that is being done by community service in the teaching of song leading at various normal institutions. Mr. Clark also described some of his experiences overseas as an army song leader. At the close of the program, the audience joined in singing the new community song, "Everybody Neighbors."

is planning a number of concerts this summer for the benefit of the Mt. Holyoke College Endowment Fund. She completed her work at the College Baccalaureate Sunday, playing at the special musical vesper service with Prof. William C. Hammond and Mildred Holt, harpist.

Grace Hofheimer Engaged for Next Winter's Concerts at Columbia

Besides a tour under the auspices of the Edison Company next season, Grace Hofheimer, pianist, will fill a number of recital and concert engagements. One of these will be a two-piano recital with André Benoit at Columbia University on Jan. 21. This is a re-engagement for Miss Hofheimer, she having played there last March.

Wilmington, N. C., will present a distinguished number of artists in recitals next season, the series being directed by the Rotary Club of the city. The artists engaged so far for the course include May Peterson, soprano of the Metropolitan; Reinhard Werrenrath, baritone of the Metropolitan; Lambert Murphy, tenor; Merle Alcock, contralto, and the Irish-American tenor, Allen McQuhae.

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land, Ore., Aug. 15.
Clara Sabin Winter, 410 No. Main St., Yates Center, Kan.
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Mrs. Beth Davis, Whitman Conservatory of Music, Walla
Walla, Wash., July 12.
Mrs. Wesley Porter Mason, 301 Worth St., Dallas,
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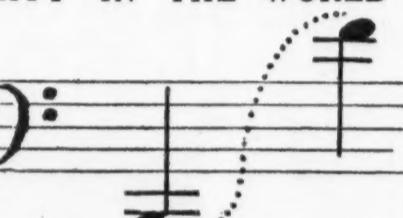
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HOLYOKE, MASS., July 13.—A musicale was given at the home of Mrs. Edward N. White on June 26 by the pupils of Ada Allen Chadwick, in which splendid work was done by comparatively young players. Those heard were Ruth Sonn, Elizabeth Skinner, Priscilla Spaulding, Barbara Hewitt, Stanley Klimay, Miriam Jones, Kenneth Dumas, Alice Bennett, Barbara Comins, Teddy White, Doris Cowan, Samuel Hayes, Franklin Knight, Naomi Trombley. There was a variety of solo compositions performed, and also several ensemble numbers, including Hellmesberger's Romance for four violins, played by the Misses Sonn, Skinner, Spaulding and their teacher, Miss Chadwick. Helen Steele was the accompanist. Among those present was Eugene Gruenberg, Miss Chadwick's former teacher in Boston. He expressed himself as impressed with the work Miss Chadwick had accomplished.

Miss Chadwick has appeared as soloist before several clubs this season and has been received with great favor. She

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Lhévinne Devises a Weapon of Defense for Harassed Auditors

Pianist Would Like an Inventor to Carry Out His Scheme of Protecting the Audience—Confounding the Offending Artist by a Simple Device

APPARENTLY Josef Lhévinne's ambitions are not limited to the musical world. Of late he has turned his attention to invention, and so ingenious are his ideas that Edison, Marconi and others had better look to their laurels. Whenever he finds himself waiting, say, for instance, for a train, or for the telephone to come to life, he will suddenly go off into a trance of thought and evolve some perfectly stupendous idea which would revolutionize the world if it really worked. The only drawback to Lhévinne's inventions, however, is his lack of mechanical ability to put the idea in shape. If some kindred soul would only take the ideas he thinks up and make them work, Lhévinne is perfectly willing to let his collaborator accompany him to the deathless fame which he feels assured awaits them both.

One of his pet inventions and one which he feels should earn him the gratitude of thousands, is his Silent Censor for Struggling Souls who seek to express themselves in song or oratory.

Lhévinne assures one that this device should be applied with equal effect to debates, sermons, singers and near tenors, and thereby obviate much of the aural misery in which humanity is at present enslaved. The idea is simplicity itself, but he admits that the mechanics it entails is slightly complicated. Here is where the genius with a mechanical trend of mind would come in handy.

Let us proceed in imagination to the



Josef Lhévinne, Russian Pianist

operation of the idea. Let us imagine the saddest agony which tongue or pen can portray, say a 2.75 tenor singing "Cielo e Mar" from "La Gioconda." Nothing really could be worse, unless it were two tenors of the same percentage singing at the same time. Now, you will have noticed upon reaching your seat in the auditorium, that each chair is supplied with a small leaden ball and that the right arm of each chair reveals a small aperture just large enough for the insertion of the ball. Wait! The moment is fast approaching when you will have recourse to both the ball and the aperture. The tenor has been tenorizing for some time and has come to that part of the aria when the throat sometimes

rebels and says, "Thou shalt not pass" to the oncoming C. You feel that as a passive listener you have reached the limits of your patience and cannot stand, much less sit through, more of such refined torture. You would register your inward state of mind without calling it violently to the attention of your neighbors. Here then is your remedy at hand in the shape of the little leaden ball. All you have to do is to unobtrusively drop it into the aperture which yawns at your elbow and await results.

The results will all depend on whether you are alone in your misery or whether your neighbors are also longing for air and freedom. If the latter case be true, then you have but to wait patiently until enough little leaden balls have gone on their way, when suddenly, by a mechanism which Lhévinne will leave to his mechanical collaborator, the offending flow of song will waver, diminish and then altogether cease, and quite by magic, as it were, the stage will be cleared and the ineffable joy of silence will fill the auditorium and one's ears at the same time.

The leaden balls have with their weight sprung a device whereby a trap door on which the quondam perpetrator of sound was standing has been lowered to the nether realms of the stage.

What a blessing such an invention perfected would confer on sore-tried humanity! Take a début recital for instance, one in which a soul which was never meant to speak above a whisper hires a hall and a manager to fill it and then proceeds to tell the world all about it.

Think of the rare benefits which would accrue from the use of such a device. Of course, in a way, this manner of voicing public opinion might prove a bit disconcerting to the artist, but the reproof while sudden would be salutary. There could be no possible misinterpretation of what the audience thought of the artist and there would be no necessity for the artist passing a sleepless night only to mix tears and anathema with his coffee next morning when he read what the critics had to say. For the public voice would have already spoken and the deadly weight of public opinion would have already done its dire work.

Zo Elliott Composes a "Successor" to "There's a Long, Long Trail"

Zo Elliott, composer of the famous war song, "There's a Long, Long Trail," has written a new song called "In the Heart of Paradise," which is conceived somewhat in the same spirit as the noted trail song. Mr. Elliott is quoted as saying that he thinks he has written a successor to the "Long Trail."

Florence Nelson Features Song by Vanderpool

At her appearance as soloist in the concert given at the Hotel Majestic, New York on July 4, Florence Nelson, soprano, included in her groups of songs Vanderpool's waltz song, "Neath the Autumn Moon" and Penn's "Magic of Your Eyes," as well as songs by Massenet, Del Riego, Gounod and Lieurance.

Elvira Salomone, a pupil of Enrico de Leva, was heard last month in a song recital at the Sala Madalloni, in Rome.

40,000 IN TACOMA APPLAUD MORGANA

Soprano Gains a Triumph at Local Début in Independence Day Program

TACOMA, WASH., July 8.—It fell to Nina Morgana, the young coloratura soprano, who has been a protégée of Caruso, to face the largest audience which has yet been assembled in the Tacoma Stadium to hear a famous singer. There may have been Stadium crowds equally large for spectacular events of the past, but these were not of a musical nature. One of the daily newspapers estimated the throngs on this occasion as 38,000, another at between 40,000 and 45,000. Some years ago, a crowd probably no larger assembled for a pageant, and was estimated at 75,000, but since that time Tacomans have revised somewhat their estimates of the throngs in the huge open-air horseshoe, deciding that overstatement was of no benefit to anyone.

Miss Morgana's appearance, her first in Tacoma, was on the evening of July 5, as soloist of the Independence-Day program arranged by the American Legion, given on Monday night because of the Fourth's falling on Sunday. Her numbers alternated with selections played by the military band of the Seaforth Highlanders, a Canadian organization, and were followed by a fireworks display which the singer watched from an automobile. The crowd not only occupied every available inch of the tiers of cement seats, but overflowed on a grass plot so thickly that no grass was to be seen, and populated the heights about the Stadium High School, which looks down into the big horseshoe.

Miss Morgana scored a personal triumph, resounding cheers greeting each of her numbers. The crowd contained many juveniles, attracted by the promise of fireworks. These shrieked and whistled, and now and again marred some of the singing by moments of boy turbulence, but there was no questioning the warmth with which every number was received. The soprano's high tones carried particularly well, and the great human sea sent wave on wave of applause to her when she turned in a circle while sustaining these, so that she had faced every person in the horseshoe by the time she had finished the tone. Among her numbers were "Caro Nome" from "Rigoletto," an air from Gounod's "Mireille" and a group of smaller songs. Her coloratura seemed clear-cut and faultlessly sung, and the tone quality was very attractive in the open air.

T. J.

Georgia MacMullen Is Soloist

Georgia MacMullen, the young New York soprano, was soloist on Friday evening, July 9, at the second of the series of concerts being given this summer in the ballroom of the Hotel Gramatan at Bronxville, N. Y., under the management of Leila Cannes.

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JULES FALK



—THE CLEVELAND PRESS—

JUNE 30, 1920

MERCURY AND MUSIC

By Wilson G. Smith

WHEN caloric and humidity, errant twins of summer solstice, rule the meteorological roost despite the prognosticatory efforts of the weatherman, the urge and lure of music sink to an almost lethal status.

It is a mighty difficult thing to transport one's self to Olympian heights of artistic enjoyment with one's pores exuding sweat and liquid pearls dropping from one's proboscis. It's a strenuous matter, but it can be done when the artistic provocation is sufficient. As per example:

With the artistic attraction offering 100 per cent receptive value and the thermometer registering 80 one has an appreciable 20 per cent margin for enjoyment and forgetfulness of one's discomfort.

Such, then, were the conditions prevailing at a recital given at Engineers Hall Tuesday night by Jules Falk, violinist, and Malvina Ehrlich, pianiste.

Second Appearance

This was the second appearance of Falk this season, which speaks well for his popularity with concert promoters. The first concert conflicted with other of my critical appointments so I did not hear him, which fact I regret, so favorably did his playing impress me Tuesday night.

Falk is a player of superior artistic resources—a smooth technic, agreeable tone, an appreciation of refined nuance, and a suave and self-contained style of delivery.

A Handel sonata was played with Miss Ehrlich at the piano in fine archaic style—without any effort to unduly emotionalize or modernize it. Falk has my special consideration for placing upon his program (and playing it in fine style) a violin concerto by Cecil Burleigh, a young American composer from whom much may be expected as a representative composer.

Miss Ehrlich was heard in a set of brilliant "Chaconne" variations of Handel, a Dohnanyi "Rhapsodie" and Schumann's iridescent "Papillons."

All were played with excellent interpretative understanding, a facile technic and a "mam."

CLEVELAND
PLAIN DEALER
WEDNESDAY, JUNE 30,

Jules Falk Gets Fine Reception, as Does Malvina Ehrlich,

The genuineness of the response accorded Mr. Falk was attested by the repeated ovations which followed each number. The large audience forgot that the evening was warm, so completely was it under the spell of the violinist's genius.

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MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

Organists' Campaign for Better Salaries
To the Editor of MUSICAL AMERICA:

Dr. Carl's admirable article in your issue of July 10 gives a comprehensive view of the unsatisfactory conditions existing in the profession of the church organist. The conditions, so aptly described, have been the subject of much desultory discussion ever since Warden J. Warren Andrews touched upon them in his letter to the American Guild of Organists in 1915. Yet, no effort for improvement has been made beyond the threat that the church organist will be compelled to desert his work and enter the moving-picture field. The organists of St. Louis seemed to have been the first to make an organized effort to change the conditions by the formation of the St. Louis Association of Organists which has for its avowed purpose the securing of better salaries for its members. Possibly the situation was a little worse in our city than elsewhere as the destinies of our organists were, for about twenty-five years, in the hands of a combine of music committee chairmen, whose object, viewed from the most favorable standpoint, was certainly not the improvement of organists' salaries.

Musicians' associations, aside from those of orchestra musicians, have steadfastly evaded all endeavors for financial betterment, laboring under the misapprehension that to do so would lower their standard of artistic dignity; yet, how many instances can be cited of the voluntary recognition on the part of the general public of artistic excellence by a correspondingly adequate remuneration? Professional services are valued in direct proportion to the demand for remuneration for such services. For a corroboration of this statement compare the opinion the average business man has of the value of the services of the physician, the lawyer or clergyman and those of the musician.

Furthermore, no promises of greater efficiency will receive attention without a demand for financial betterment or without the support of concentrated effort. A circular letter issued some years ago by the local chapter of the American Guild of Organists offering the assistance of the chapter in the selection of organists brought practically no response from the churches addressed; whereas, a similar letter issued by the St. Louis Association of Organists, laying stress on our purpose of securing better salaries, has already resulted in the receipt of favorable responses from half the number of churches to which it was sent.

We are well aware that no easy task lies before us, as we are not in a position to make our demands in the vigorous manner of the orchestra musicians; still we believe that continued striving in an unobtrusive manner, backed by a body of loyal and determined members, will ultimately lead to material improvement of the present unjustifiable and deplorable situation.

GEORGE ENZINGER,
Chairman Executive Committee, St.
Louis Association of Organists.

St. Louis, Mo., July 14, 1920.

Credit to a Composer

To the Editor of MUSICAL AMERICA:

Will you be kind enough to give honor to whom honor belongs by correcting an error which slipped into your report on New Music, issue of July 10, page 26, "Nobody Knows the Trouble I've Seen."

Your report reads: "Mr. Brown has written a free transcription of 'Nobody Knows the Trouble I've Seen' which Fritz Kreisler has already transcribed for violin and piano with such surpassing charm and sympathy."

The facts are: Mr. Kreisler has played in the past season and recorded for the phonographs the transcription by an American composer, Clarence Cameron White. It will interest your readers to know that Mr. White is a colored gentleman, a very gifted musi-

cian, pupil of Coleridge-Taylor and a violinist of great ability. Mr. White has devoted many years to the furthering of musical ideals among the Afro-Americans. He has succeeded in establishing an orchestra devoting its studies to the classics. The "Victorian Orchestra of Boston" has in the past ten years played a number of concerts, the programs consisting of symphonies by Beethoven, Haydn, Mozart, etc., testifying to the high ideals which Mr. White during his conductorship implanted with the players.

Mr. White has played during the last year some eighty to one hundred recitals, traveling from Boston to California in his tours. Clarence Cameron White is at present engaged in research work, collecting in his travels the unwritten old melodies, many of which came over from Africa and still live in the memory of the elder of his race. He has written entertainingly on the subject in a series of articles which appeared in the *Musical*

Observer. You would do an act of justice in correcting your report and by taking the opportunity to acquaint your readers at the same time with this gifted and modest American composer.

F. E. BURGSTALLOR
New York, July 13, 1920.

Another Enthusiastic Supporter
To the Editor of MUSICAL AMERICA:

I gladly add my voice to those of the many eminent persons who are in favor of and in sympathy with the movement of the Musical Alliance of the United States for a National Conservatory of Music and a Ministry of Fine Arts, and which we may hope to see realized in the near future through the unceasing efforts of its president, John C. Freund, whose voice goes thundering up and down the land in the cause of music.

Sincerely yours,
ROSE VILLAR.

New York, July 10, 1920.

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Every Promise Made at Orchestra's Inception Brilliantly Fulfilled—Educational Value of New Institution—Walter Henry Rothwell a Leader of the First Order—Ambitious Plans Announced for Second Season—Spring Tour to Bring Good Music to Western Communities

LOS ANGELES, CAL., July 16.—The newspapers of June 11, 1919, in Los Angeles, Cal., announced the founding of the new Philharmonic Orchestra of Los Angeles by W. A. Clark, Jr., citizen, musical student and philanthropist. A concise statement was made that a season of thirty weeks of symphonic music would be given, composed of twelve pairs of symphony concerts, fourteen popular concerts, twenty-one school and educational concerts, played by an organization of ninety men led by a noted conductor, presenting the best in orchestral literature, assisted by well-known vocal and instrumental soloists.

It was by no sudden determination that Mr. Clark had reached this decision. Through many years of careful study of the influence of such organizations in other cities, the methods of their operation, a clear knowledge of the needs of a great symphony orchestra had gradually developed.



L. E. Behymer, Noted Impresario, Manager Los Angeles Philharmonic

The Philharmonic Orchestra of Los Angeles was formed to provide for Los Angeles the opportunity of possessing a symphonic organization that should be second to none, continuous in its work, unhampered in its means and scope, democratic in spirit, authoritative in its methods, to put within the reach of every class the best in the realm of music.

The year has passed; the promises

made on June 11, 1919, have been fulfilled and in addition, a number of successful concerts have been given in Santa Barbara, Pasadena, Claremont, Fullerton, and in the colleges and schools of Southern California. In conjunction with the Los Angeles Oratorio Society "The Messiah" and "Elijah" have been



Walter Henry Rothwell, Conductor Los Angeles Philharmonic

performed. On Easter Sunday morning with the Hollywood Community Chorus, on Mt. Olive in Hollywood, a remarkable Easter service was given.

The season soloists included Clarence Whitehill, Rudolph Ganz, Albert Spalding, Helen Stanley, Cherniavsky Trio, Olga Steeb, Mme. Elizabeth Rothwell, Ilya Bronson, Leopold Godowsky, Alfred Kastner, Alice Gentle, Marie Tiffany, John Smallman, Sylvain Noack, Brahms Van den Berg, Sophie Braslau, Mildred Marsh, Maurine Dyer, Patricia Henshaw, Leo Ornstein and the Stanford Male Chorus.

The choice of Walter Henry Rothwell to guide the destinies of the Philharmonic of Los Angeles was a happy one, and the increase in attendance at each concert showed the enthusiasm and endorsement of the patrons. His programs have been of a very high order of musical excellence. Among the men good fellowship and harmony prevailed and a keen competition to accept the guidance of the leader.

That the playing of the orchestra impressed musicians no less than laymen is shown by such expressions as the following:

"In spite of its extreme youth the Philharmonic Orchestra of Los Angeles is already one of the best orchestras in America." PERCY GRAINGER.

"The Philharmonic Orchestra of Los Angeles thrilled me and convinced me of its splendid authority."

FLORENCE MACBETH.

"I thank you for the privilege and good fortune of appearing with the splendid Philharmonic Orchestra of Los Angeles."

SOPHIE BRASLAU.

Did space permit many more comments of like warmth by noted artists might be quoted.

The educational value of this institution cannot be estimated or the advertising value abroad of Los Angeles as a musical center. Over 40,000 auditors listened to the twelve pairs of symphony concerts; over 25,000 to the popular concerts; 30,000 school children were enlightened through special programs in public school auditoriums; 20,000 heard the concerts given throughout Southern California; 1600 student members of the public school orchestras were given the opportunity to study and hear the works of the great masters. The school teachers, during their Institute Week, were given two special programs. Over 120,000 auditors were present during sixty-four concerts, and 129 compositions were presented and 25 soloists heard. All concerts were given as planned, on dates

announced, with soloists as scheduled, and to capacity houses.

Rothwell's Triumph

Walter Henry Rothwell, composer, student and conductor, can truly be said to have triumphed in Los Angeles. His remarkable powers as a conscientious drill master, interpreter and inspired leader place him in the front ranks of symphony conductors. His instantaneous success in Los Angeles led to his selection as conductor of the National Symphony Orchestra for a series of concerts now being given at the Stadium, New York.

The personnel of the Philharmonic is made up from the best musicians of California and the West, coupled with first chair men who have been assembled from the leading orchestras of America. Many of them for years have known only symphonic work, and are authorities on their



W. A. Clark, Jr., Founder Los Angeles Philharmonic

chosen instruments. A number of solo instrumentalists have been added this season, carefully selected from the Eastern and European orchestras.

Early last season the capacity of Trinity Auditorium was tested by those seeking admission to the concerts, and, wishing to provide the best auditorium in Los Angeles for the Philharmonic patrons, Mr. Clark acquired the lease of Clune's Auditorium, which in future will be known as the Philharmonic Auditorium. Here will occur all concerts and rehearsals of the Philharmonic Orchestra.

In addition, the house will be used as the home of the L. E. Behymer attractions, the Ellis, Lyric and Orpheus Clubs, the Los Angeles Oratorio Society, the various local musical and artistic events, as well as housing grand opera, light opera, musical comedy, lectures, etc.

W. A. Clark, Jr., founder of the Philharmonic Orchestra, planned and built well. Being an excellent musician himself, an authority on composers and musical literature, a keen student of the drama, with his love of music and his fellowmen in his heart, he possessed the true vision of the component parts of his great offering and assembled them, not for a season but for many seasons.

The board of directors and advisory board have a single idea to carry out the ideals of the founder and obtain the greatest musical good for the greatest number of patrons.

L. E. Behymer, the manager, possesses a managerial knowledge, extending over a period of thirty years, that has placed him at the head of Western impresarios.

The board of directors of the Philharmonic Orchestra of Los Angeles are announcing the plans for the second symphony season to be given under the conductorship of Mr. Rothwell, beginning the afternoon of Nov. 5. The number of concerts to be given will be twelve pair of symphony concerts and twelve popular events, all given in Philharmonic Auditorium. The symphony series will be the most pretentious that has yet been offered here. The programs of the symphony concerts will be of the highest class, including not only the standard symphonic works but much that is new to the Western concert-goers. Mr. Rothwell will bring with him from Eastern music markets and European importations new to the West.

Among the soloists for the second season are Josef Lhévinne, Margaret Matzner, Jean Gerard, Olga Steeb, May Peterson, Emilio de Gogorza, Elizabeth Rothwell, Theo Karle, Mischa Levitzki, Samuel Gardner and others to be announced later.

The Spring Tour

The Pacific Coast being so remote from Eastern musical centers, has depended wholly upon the traveling orchestras from the East and Middle West for symphonic music, often waiting several seasons for a visit of those organizations whose time, naturally, has been given to the cities nearest at hand.

In the spring of 1921, at the close of the second year, Mr. Clark has decided that the Philharmonic Orchestra of Los Angeles should make a comprehensive tour of five weeks, visiting the principal cities of the West, to and including Denver, from San Diego on the South to Victoria and Vancouver on the North. The entire personnel of the orchestra, with the solo members, traveling in a special train, will visit San Diego, Santa Barbara, Tucson, El Paso, Albuquerque, Colorado Springs, Denver, Grand Junction, Ogden, Salt Lake City, Butte, Helena, Missoula, Walla Walla, Spokane, Seattle, Victoria, Vancouver, Tacoma, Portland, Ashland, Bellingham, Eugene, Marysville, Sacramento, Oakland, Berkeley, San Francisco, Stockton, Fresno and Bakersfield.

Special arrangements have been made for programs with many of the schools and colleges en route. Music festivals have been planned and the Los Angeles Philharmonic will become the touring orchestra of the West, making annual visits to these points. Requests are coming in daily from many western cities which have never, on account of auditorium facilities or limited population, have been enabled to hear the great symphonies rendered by an adequate organization. Mr. Rothwell is planning a special program for each point visited. The soloists will be Sylvain Noack, Ilya Bronson, Alfred Kastner, and other solo instrumentalists of the organization.

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NEW MUSIC VOCAL AND INSTRUMENTAL

"CAIN." Vocal Scena for Baritone with Piano. By Rupert Hughes. (New York: G. Schirmer.)

Rupert Hughes, novelist and playwright, some of whose enjoyable works of fiction most magazine-readers are at one time or another pursuing through the monthlies, has returned to an art he formerly cultivated in "Cain," a scena for baritone and piano. Incidentally, he is one of the few composers who, by reason of their genuine literary gift are not at fault when they write the "words and music" of their compositions; his text-poem is a notably fine one. The vocal scena, too often, consisting as it does of an alternation of arioso and recitative, suffers from the lack of interest inherent in recitative. But this is not the case in Mr. Hughes's "Cain."

It opens with a brief instrumental *Allegro con fuoco*, and is followed at once by the cry of the guilt-stricken Cain, rushing from the scene of his crime. With a growing dramatic intensity he describes why and how he slew his brother. Then, in an extended *Andante cantabile*, which grows tenser and tenser as remorse overpowers him, Cain laments his deed, and in the *Lento* preceding the concluding *Largo*, bids his mother: "Oh mother, weep more for me, than for Abel! . . ." and in the *Largo* itself calls on the latter to "live and forgive," or slay him in his stead. Both poem and music are splendidly dramatic. There is a fervor, an intensity about the work which grips. It has nothing saccharine, nothing cloying—though there are inspiring melodic lines, linked together by the recitative passages, recitative which always remembers that pithy, pregnant dramatic utterance, not long elocutionary stretches should be its very soul. What every singer, every musician, will appreciate is the remarkable unity of the score. In Mozart's and Handel's day the scena was neatly and carefully "put together"; you ended it with the aria, and there you are. Mr. Hughes's "Cain" is a genuine inspiration, cast in one piece, flexible, loose-knit; but continuous, uninterrupted, dramatically true, from beginning to end. It should be heard frequently in recital, for there are few things in the baritone repertory of more serious music that approach it in worth. In an interview with the composer by John Alan Haughton, published in the May 29 number of *MUSICAL AMERICA*, Mr. Hughes expressed some interesting personal opinions regarding his "Cain."

* * *

"THE POLYCHORDIA STRING LIBRARY." No. 1. Primary Grade. "Elementary String Tutor." No. 51. Lower Grade. "The Edric Album." No. 52. Lower Grade. "The Sheen Album." No. 101. Middle Grade. "Suite of Five Pieces." By G. F. Handel. No. 151. Higher Grade. "Suite of Four Pieces." By François Couperin. No. 201. Advanced Grade. "Sonata in G Major." By J. S. Bach. For String Orchestra with Piano. (London: Stainer & Bell, Ltd. New York: J. Fischer & Bro.)

James Brown is the editor and arranger of this excellent "String Library," a treasury of "music for string orchestra for few or many players, in five grades," and which, given the increasing number of amateurs who now come together for quartet and other chambermusic work, should be well received in this country.

The first book is purely practical, a "String Tutor" for group teaching, and for those who need it represents the logical preparation for what is to follow. No. 51, "The Edric Album," contains eight pieces by Gluck, Handel, Purcell, Morley, etc., arranged by Mr. Brown. Musically very charming, these numbers are technically easy, being mainly in the first position, with the exception of a few first violin passages (3d position), and some for the 'cello in the fourth. No. 52 "the Sheen Album" contains seven pieces of about the same grade of difficulty. Lully, Arne, Bach, and English and Irish folk-song tunes being represented. No. 101 embraces a Suite (Chaconne, Sarabande, Ritornello, Bourrée and Hornpipe) by Handel—a delightful work with which Mr. Brown has made a most enjoyable addition to the chamber-music repertory. No. 151, a Suite of four pieces by François Couperin (Prélude, Rondeau, Passacaille and "La Gabrielle")

supplies a complete contract to the preceding Handel and, in its own inimitable way is, perhaps, even more taking because of its airy grace and piquancy.

As for No. 201, the Bach Sonata in G Major, it is a quintet with which no quartet organization that can lay hands on a pianist—an easy enough thing to do—should fail to become acquainted. Mr. Brown's arrangements are splendidly effective ones, and the works themselves are not written down to amateurs but rather carry them up to higher levels of appreciation.

We do not see how this admirable series of string compositions and arrangements "with piano"—though as Mr. Brown explains, "the piano part is intended mainly as an accompaniment and support," and may be in some cases omitted at discretion—can fail to find wide appreciation here. Not only the selection, but the arrangement of the works selected is so excellent, and chamber-music and string orchestra players, either beginners or those more advanced, would have to fare far to find more grateful and interesting music adapted to their needs.

* * *

"YOU'LL NEVER KNOW." By Lester W. Van Zant. "Mister and Lady Mouse." By Natalie Whitted Price. "Here, O My Lord." "They that Wait Upon the Lord." By Beatrice MacGowan Scott. "Ain't It Fine To-day." By Phyllis Fergus. "The Uses of You," "Nothing Suited Him." By Mary Rosa. "Music Foundation." By Anna Heuermann Hamilton. (Chicago: Clayton F. Summy Co.)

"You'll Never Know," by Lester W. Van Zant, is a pleasing teaching number of the love-ballad order, with a medium range. "Mister and Lady Mouse" by Natalie Whitted Price, is a pleasant cantillation, whose text introduces mice, the hook of a trap, and as its point, the spoiling of "little pants" belonging to the mice. Two sacred songs by Beatrice MacGowan Scott are easily singable service solos, 100 per cent melodious: "Here, O My Lord," being a Communion hymn and "They that Wait Upon the Lord" for general use. "Ain't It Fine To-day" is a "reading" with music by Phyllis Fergus, agreeably sentimental to suit a text of the "every cloud has a silver lining" variety.

Mary Rosa's "The Uses of You" is also a recitation, with piano accompaniment, sentimental, dwelling on what hair, cheeks, eyes, face, lips, arms, etc., were made for. "Nothing Suited Him," by the same composer, is a humorous example of the recitation with piano.

"Music Foundation," by Anna Heuermann Hamilton, is published in two books, Pupil's and Teacher's. A system of ear-training, sight- and part-singing, the former contains 120 original exercises and songs; the latter, a key-book, lesson questions and answers. "Music Foundation" is intended for public and private schools and for junior music clubs.

* * *

"JESUS, TENDER SAVIOUR." By Paul Ambrose. "Somebody's Knocking at Your Door." By R. Nathaniel Dett. "Sun of My Soul." By Eduardo Marzo. "He that Dwelleth in the Secret Place," "Peace." By W. H. Neidlinger. (Cincinnati-New York-London: John Church Co.)

There are certain names, like those of Paul Ambrose, Eduardo Marzo and W. H. Neidlinger, who have written so many good secular numbers, which one associates instinctively with the sacred song. One might call them husbandmen in the field of religious song-writing, whose thematic seed, sown in devotion, bears a rich crop of sacred song, one which has all the qualities that the church singer of today demands of the numbers he sings. Paul Ambrose's "Jesus, Tender Saviour," is a clear, sympathetic melody, easily singable, of medium range, and really effective for its purpose, set to a text by Rev. T. B. Pollock. "Somebody's Knocking at Your Door" is a Negro spiritual, very beautifully harmonized and arranged by R. Nathaniel Dett; the section beginning on Page 5, with an accompaniment in arpeggio triplets supporting the melody, is especially effective. As a rule one associates the Negro spiritual altogether with the concert

platform, but in "Somebody's Knocking at Your Door," the text is not a dialect one, and the song thus supplies a number of quite unrouteed interest and charm for the church service. It is an opportunity of which one should think the church singer would avail him or herself, because of the distinctive quality of the music.

"Sun of My Soul," by Eduardo Marzo, is a setting of Keble's familiar hymn-text, published for high and low voice, and written in Mr. Marzo's usual churchly and melodious style. The two Neidlinger songs are especially worthy. "He That Dwelleth in the Secret Place," a *Largo* in 6/4 time, is a particularly adequate and beautiful setting of Psalm 101. "Peace," too, is a sacred song which should make an appeal to the church singer because of its melodic simplicity, its flowing song-line, and a humanly tender text, whose stresses are emphasized by apt changes in rhythm. Both Mr. Neidlinger's songs are published for high and for low voice.

* * *

"OVER THE HILLS AND FAR AWAY." Children's March. By Percy Grainger. (New York: G. Schirmer.)

It goes almost without saying that this fourth "Music-Room Tid-bit" of Percy Grainger's, for two pianos, is a delightful and characteristic specimen of the composer's happy style and clever thematic development. It has been written with his usual musical sensitiveness for piano sonority values, the working up of the themes with an increasing fullness and richness of harmony, with "loudening lots," and octaves, octave-chords and what-not, until there comes a "soften" and a "press down silently" toward the close, when the pianist of the first part has to reach over and first "strike the string" of his low B flat with a "hardish Marimba mallet," and in the very last measure, the final D with a soft Marimba mallet.

The two-piano (original) edition of "this children's march" may also be used in connection with various combinations of string and brass instruments by chamber societies and small orchestras, and there is an excerpt edition for piano solo. It is certainly a very enjoyable and thoroughly Graingeresque work.

* * *

"LOVE IS A HARP OF A THOUSAND STRINGS." By Irenée Bergé. "A Roundelay." By Adolf Weidig. (Boston: Oliver Ditson Co.)

Two excellent numbers for mixed chorus: Irenée Bergé's "Love Is a Harp of a Thousand Strings" is an engaging *Andantino* in six-eight movement, with effective solo bits for soprano, alto and tenor; while Adolf Weidig's "Roundelay" is a madrigal—a very well written and well led modern example of the old form, *a capella* with a rehearsal accompaniment.

* * *

"MAYTIME FROLIC." By Hans T. Seifert. "Arietta," "Henrietta Valse," "Gipsies at Play." By Frederic Emerson Farrar. (Boston: Oliver Ditson Co.)

Hans Seifert's "Maytime Frolic" is a pleasant enough little gavotte in the second grade, and will serve useful teaching ends. The three numbers by Frederic Emerson Farrar are also little teaching pieces: "Arietta" for the first grade, the "Henrietta Valse" and "Gipsies at Play," between Grades I and II, all three attractively thought out and practical.

* * *

"EARLY DAYS." By Martin Shaw. "A Medley." By Geoffrey Shaw. (London: Winthrop Rogers, Ltd.)

In these two little books of beginner's pieces, the Shaws, both Martin and Geoffrey, have achieved attractive collections for their useful purpose. "Early Days" consists of ten English tunes, arranged so as to be easily playable for small fingers, and including "The Little Nut Tree," "Curly Locks," "I Love Sixpence," "Lucy Locket" and other old favorites of nursery song. The little pieces are from eight to sixteen measures in length. "A Medley," includes eight numbers to be used as five-finger exercise studies. Nos. 1 to 5 are written with single notes in either hand, and in easy positions. Attractive titles prevent mistrust as to their underlying technical purpose in the mind of the unsuspecting little student.

* * *

"A CRIMSON TULIP." By Homer Grunn. (New York: G. Schirmer.)

A graceful and effective song for high voice, with a well-found melody, and an admirably worked-out accompaniment, very singable, and of genuine value

as a teaching piece, Mr. Grunn's "Crimson Tulip" deserves commendation. It has in it the elements which, as a rule, make for wide success.

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Amusing Features of His Recent Tour Abroad Recalled by Powell

Pianist-Composer Relates Some Happenings in France, England and Italy, When He Appeared in Concert—Tour of Damrosch Forces Increased International Good-Will, He Says—Condition of Life in Europe

THOSE who followed the accounts of the New York Symphony Orchestra's European tour need not to be told of the disparities of opinion prevalent among foreign critics. But with respect to one feature of the tour there was no dissent. On the art of John Powell, who was one of the bright particular stars of the trip, there existed complete concordance of critical judgment. To those who have admired the art of the great American pianist in his own country, these foreign endorsements cannot have seemed astonishing—they must, indeed, have been anticipated as foregone conclusions. England, moreover, knew what to expect of Mr. Powell. But to France, Italy and Belgium his magnificent art came as an all-conquering surprise. Not solely his interpretative art, but his music. For the only work he played in conjunction with the orchestra was his own unique "Negro Rhapsody," and with only one exception, perhaps, every music center visited was rapturous over its haunting, unaccustomed beauty and power.

Mr. Powell was not only applauded with the utmost enthusiasm. He was as cordially hissed in one Italian city, not because his playing or his composition displeased, but because he was an American and hence to the susceptible minds of some Italians remotely connected with Fiume, Fourteen Points, Leagues of Nations and other extra-musical matters. And so when he finished playing his Rhapsody and returned for the second time to bow to energetic applause there arose from different parts of the hall a sibilant murmur which grew presently into well defined hisses punctuated with vociferous interjections about Fiume and other political and territorial affairs having nothing to do with the case. Then came the inevitable counter-demonstration,

and to all intents the thing ended satisfactorily.

Life in Europe is still in far from a flourishing state. Mr. Powell's observations leave no doubt on that point.



Bain News Service
John Powell, American Pianist

"In France little work is being done. People are waiting for the German indemnity. In Italy there is unrest and disturbance almost to revolution. And while in France there is no serious shortage of food, in Italy the want is serious. Prices in France are doubtless very high from the standpoint of people who think in francs as opposed to us who think in dollars. And yet I had a splendid luncheon in Paris—as much as one could wish to eat, and perfectly prepared—for only eight francs. In Belgium everyone is working and the country is on the way to prosperity. Much of the damage has been repaired. Life in Holland is very expensive—as much so as here in America."

"The tour of the New York Symphony was undertaken by Mr. Flagler for the purpose of increasing international friendship and good-will in these troublous times. It was, in effect, a reply to the visit of the Conservatory Orchestra two years ago. As that had beneficent results, so had this. The enterprise certainly succeeded in its object."

A Concert in a Stable

The orchestra had its unconventional and amusing experiences. One of these occurred at Fontainebleau, where an order was conferred upon Mr. Damrosch

by the Mayor and where a concert was given. The concert took place in a kind of stable. "The odor of horses was omnipresent," relates Mr. Powell, "and we played on a kind of rude platform. The concert was a success and might have been a greater one had not a flock of birds inhabited the premises. Apparently the birds so liked our music that they felt the need of supplementing it with their own. So they sang unmercifully, especially when the orchestra played quietly, and between times deposited mementoes on the heads and shoulders of audience and players."

England is a second home to Mr. Powell. He loves it, and England loves him. In spite of the mutual tenderness he was almost placed under arrest at Canterbury for boarding a train in motion, but escaped imprisonment through the intercession of friends, in spite of having administered a sound kick to some officials who tried to pull him off the car just as he gained it on the run. More pleasant experiences were his meeting with his old time friend, the novelist, Joseph Conrad, and his recital before the students at Rugby. On a former occasion he had asked Conrad to prepare him an opera libretto out of Tolstoy's "Power of Darkness." Conrad demurred. He was not at all certain of the feasibility of the scheme, much as he would have liked it, and finally suggested a symphonic poem as a more satisfactory solution. Powell thought it over and was pleased with the idea. But the creative artist cannot always govern the course of his inspiration. A work did grow out of these reflections. But it was the "Negro Rhapsody," as Conrad was astounded to learn on asking what had come of his suggestion.

At Rugby, Mr. Powell played Schumann's "Symphonic Studies," and some of his own pieces. At the end of the Schumann he heard unaccustomed sounds from the back of the hall. Visions of

Italian hissings came to his mind and alarmed him till he was informed that those noises indicated a desire "for a repetition of the piece." Mr. Powell does not say that he repeated the whole of the Schumann work, though he did gratify demands for encores of his own pieces, of which the "Banjo-Pickers" was already familiar. And the students of Rugby on their part felt pleased that an artist deemed them worthy of the larger masterworks. Pianists were in the habit, the head master assured him, of playing only things of the caliber of the "Kinderseinen" for the students of the "roughest" educational establishment in England.

H. F. P.

Ethelynde Smith Gives Two Recitals in Louisiana

Two more successful engagements are to be added to the number of appearances which Ethelynde Smith, soprano, has made during the past season. These were recent recitals at the State Normal School, Natchitoches, La., and at the Baptist College, Alexandria, La. On both occasions Miss Smith's offerings included Italian, French, English and American songs.

Raymond Wilson Starts on Vacation

SYRACUSE, N. Y., July 15.—Raymond Wilson, pianist, concluded this week his summer course for piano students which he has been giving here, and leaves for a vacation until September. Mr. Wilson will first make an automobile tour of the Adirondack and Catskill Mountain regions and later go to his summer home at Oxford, Pa., where he will divide his time between recreation and the preparation of programs for concerts next season.

Florence Macbeth has been engaged for the All-Star course at Ocean Grove, N. J., and will sing in the Auditorium on July 24.

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Art Makes Way for Business in a Philadelphia Office Building

Teachers in a Dilemma as They Receive Notice to Quit Fuller Building—"Musicians too Noisy," Say Owners—A Serious Situation for the Musicians

PHILADELPHIA, July 12.—One would think the landlord of a big office building would desire to keep musicians as tenants for harmony's sake. But it is precisely for harmony's sake that the estate which owns and controls the Fuller Building, 10 South 18th Street, has issued notices to vacate their premises to the many musicians who for years have made this building one of the principal studio centers of Philadelphia.

It isn't that the musicians can't abide in harmony, or that they are deficient in

harmony—even those who are advocates or technicians of the modernistic schools of composition and musical thought in which harmony is ignored or *outré* or more so. The discord that cannot be resolved, the rift within the lute that is going to make the music mute in the Fuller Building, the finale to its musical career, the virtual eviction, in short, is due to the fact that the commercial tenants of the building cannot harmonize with the original settlers. And so commerce wins another victory over art. The disciples of art are "warned out" Oct. 1, or earlier, as their leases expire.

The war with its numerous demands created in Philadelphia not only a distressing housing shortage, but also one in office rooms. In consequence, many buildings which had heretofore been more or less exclusively devoted to studio purposes were subject to a sort of peaceful penetration of a new class of tenants. The Fuller Building, on account of its location, was one of these. From the time the Fuller Building was young, and probably glad to get tenants with fiddles and concert grands and voices and so on, it has been regarded as a characteristically music center. But now more than sixty per cent of the tenants are business men. And how do they object to the études and sonatas and vocalizing and scales of their esthetic neighbors!

So the neighbors who have been diligently playing in their key of "B natural" are forced to modulate to "A flat," or anything else with enough floor space for studio purposes.

The metronome succeeds the metronome. The stock ticker marks time there now.

And it is alleged that the draymen, hearing of the big loot in prospect, are going to boost the prices on hauling concert grands.

But that isn't what's worrying Constant von Sternberg, Wassili Leps, D. Hendrik Eberman, Agnes Reifsnyder, Henry Gordon Thunder, Nan Woerner and the other musical tenants who must "git up and git." What's worrying them is where they're going to move their grands to! The Sternberg and Philadelphia Conservatories must also move *in toto*.

Dr. Thunder, conductor of the Choral Society and one of the oldest in point of tenancy in the building, said:

"It had to be either all art or all commerce in this building. We realized that, but what are we going to do?

"Musicians these days, we have learned, are as welcome in centrally located buildings as married couples with children, parrots and dogs are in Rittenhouse Square apartments.

"Some of us are provided for the present. Miss Nan Woerner, like the rest of us, was hunting for new quarters. Finally she was obliged to take over an entire dwelling in the residential part of Walnut Street; I have taken a studio there, as have several other tenants forced out of this building."

Inquiry showed that there was not much if any chance in other big office buildings in the central district. In all of them commerce has been gradually inching out art for the past three or four years. It could not be learned, owing to officials in charge being out of town on vacation, whether the other landlords would banish musicians at the termination of their present leases. But that is the prospect.

For nearly forty years the Fuller Building has been devoted to housing art. The managers made special efforts to be agreeable.

The Landlord's Side

Why have the musicians worn out their welcome? The commercial tenants, when told that their artistic neighbors were to be evicted, would make no comment. Maybe they thought the news was too good to be true. For they have their side of the case. Here is what J. Cutler Fuller, superintendent, said to an obligato of hemi-demi-semi-quavers of an embryonic Elman:

"It's simply impossible to keep commercial and musical tenants in harmony in the same building. It's a bedlam—

What?" as the telephone bell tinkled a glockenspiel to the quavers and quivers.

It was a tenant who was bitterly asking if something couldn't be done to "choke off" some tenor "yawping" across the corridor that was cutting across his dictation of a letter on various grades of scantlings per M.

"There you are," resumed the superintendent. "The musicians are too noisy, so they do not get along with the business men. But that's not the worst of it. They don't get along with each other. Why, half the kicks I got from this building were from musicians who told me the fellow next door was so terrible he would drive a real musician mad."

"It's a great life—that of art—if you don't weaken! But they're through October 1. Personally I hate to see some of them go, as they are the best in the city. But what can I do? Business and music won't hold hands together in the same building."

Mr. Fuller's regrets are not participated in by a blonde stenographer who presides over the office management of a chemical business on the fourth floor, where she was interviewed by a bright reporter.

"Will you miss the music when it is gone?" she was asked.

"Gosh!" she is alleged to have said as she shifted her gum to make way for expressive vocables. "Will I miss it? Say, it's the best thing that ever happened to me!"

"You can see for yourself or hear for yourself," as a badly "placed" but very poignant high note came hurtling through the transom. "They don't really sing anything. It's sort of vocal target practice and they sure have nearsighted voices."

Inquiry shows that it is next to impossible for musicians to get studio residences combined in apartment houses. And as for private houses, this city is 10,000 houses short of the demand. And you can't rent houses anyhow in view of the shortage. You have to buy. And the purchase price happens to be inflated from twenty to eighty per cent.

W. R. M.

Minna Kaufmann Arrives in Norway

Mme. Minna Kaufmann, the American soprano, with two of her professional pupils, Mrs. C. Cartall and Esther Carlson, have arrived in Norway after a rather eventful trip across the Atlantic via the Norwegian line. Mme. Kaufmann and her party sailed from Hoboken, June 4. When last heard from they were attending a concert in Christiania. Mme. Kaufmann and Mesdames Cartall and Carlson have planned to make an extended automobile tour of Norway, Sweden and Denmark. Mme. Kaufmann will be back in New York in time for the re-opening of her studio on Oct. 1.

Schofield Applauded in Clarksburg

CLARKSBURG, W. VA.—July 12.—Edgar Schofield, bass-baritone, was heard in recital on the evening of July 8. Mr. Schofield's program, beginning with early French and Italian songs, included English and Scotch ballads, Negro spirituals and a group of songs by American composers. He was much applauded and was compelled to give numerous encores. Elmer Zoller was accompanist.

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LOS ANGELES FORCES PLAN NEW SCHEDULE

Philharmonic Moves Offices
and Announces Changes—
Oratorio Election

LOS ANGELES, CAL., July 12.—In preparation for the next season of concerts, the Los Angeles Philharmonic Orchestra has moved its offices from the Behymer suite, in the Auditorium Building, to suite 521 in the same building, the offices vacated by the Los Angeles Symphony, when the latter moved to the Story Building, at Broadway and Sixth Street.

In its new location, the Philharmonic has plenty of room and in the same suite has established its library, which now is mounting up to large proportions.

L. E. Behymer is retained as manager, and the publicity of the orchestra is in the hands of William Edson Stowbridge, the assistant manager of the orchestra, who also has the management of the Auditorium, now the Philharmonic Auditorium, which not long ago was leased by W. A. Clark, Jr., for a term of eight or ten years.

Mrs. Caroline E. Smith, Mr. Clark's private secretary, represents Mr. Clark's private interests in the matter of auditorium and orchestra in these offices.

Mr. Stowbridge announces that the personnel of the orchestra now engaged numbers ninety-nine men and when it is complete will run over 100. Mr. Rothwell is expected to return from his New York engagement about Sept. 1 and rehearsals will begin Oct. 21.

A lecturer will be engaged to give analytical lectures on the symphony programs, which will be free to the ticket holders, to give popular lectures on the school programs and who likewise will be at the call of musical clubs for lectures. An able Eastern lecturer is being considered for the position.

The Woman's Symphony Orchestra, conducted by Henry Schoenfeld, gave its last concert of the season at Blanchard Hall, on a recent Friday morning. The soloist was Mae Boreham Albers, mezzo-soprano.

At the July dinner of the Gamut Club the music was furnished by Povl Bjorneskold, Danish tenor; Gertrude Cohen, pianist; Ruth Hutchinson, soprano, who won the national-prize of the Federation of Music Clubs at Peterboro, N. H.; Marian Woodley, contralto; Lawrence Tibbett, baritone, and the Gamut Club Quartet.

The music of the Biblical play now being produced in Hollywood has been under the direction of Alexander Saslavsky. The play deals with the life of Christ. It is reverentially and beautifully staged in an open-air auditorium. It has run three weeks and may be continued several more. From all accounts it compares favorably with the celebrated Oberammergau work.

At the final rehearsal of the Los Angeles Oratorio Society the following officers were elected:

President, J. A. Wilfret; vice-president, F. C. Noel; financial secretary, Floy C. Sisco; recording secretary, Myrtle Burgess; treasurer, W. E. Monser; librarian, Katherine Connell; business manager, J. J. Schumacher; superintendent of sopranos, Maria C. Peralta; superintendent contraltos, Florence Hansen; superintendent tenors, A. C. Marshall; and superintendent bassos, Ernest C. Norman. John Smallman was re-elected conductor.

W. F. G.

Large Audience at Newark College of Music's Final Recital

A large audience attended the sixth and closing recital of the forty-first annual spring series of the College of Music in the College Assembly, Newark, N. J. Groups of compositions by composers of the modern school were played as piano solos and ensemble numbers. The principal soloists were Irene Appel, Letitia MacCullum and Grace Felton. The program was varied by interesting vocal numbers by Mrs. Jessie Marshall, soprano; Anne Benedict, mezzo contralto; Mrs. Marjorie Fee Whyte, contralto; Anna Putscher, soprano, and John Westlake, bass-baritone. The most appealing of the songs were Grieg's "Autumn Storm," Schumann's "He of All the Noblest," Smith's "The Quest," Buck's "When the Heart Is Young" and Oliver King's "Israfel." Louis Arthur Russell, director of the college, was in charge of the program.

E. D. L.

SPARKES AT ASBURY PARK

Soprano Resting After Active Season— To Tour South Again

Lenora Sparkes, following her appearance in recital at the Auditorium, Ocean Grove, N. J., on July 3, has been resting at Asbury Park. While there Miss Sparkes and her manager, Daniel Mayer, were guests of Mischa Levitzki, another Mayer artist, who is summering as usual at Avon-by-the-Sea, N. J.

Miss Sparkes has had a most strenuous season, for in addition to her appearances at the Metropolitan Opera House, she has made two Southern tours and has sung at the festivals at Syracuse, Ann Arbor and Columbia, S. C. Her orchestral engagements included appear-

Robert Quait Sings "The Crusades" in Evansville, Ind.

EVANSVILLE, IND., June 30.—Gade's "The Crusaders" was given recently at the Memorial Coliseum under the conductorship of Paul A. Waltz, for the benefit of the municipal organ fund. The soloists were Robert Quait, tenor; Mrs. E. E. Hoskinson, contralto, and Walter Otto, baritone. Before the cantata, Mr. Quait offered a group of songs accompanied by Laura Riehl.

Chautauqua to Hear Alice Moncrieff

Alice Moncrieff, who holds two of the most important choir positions in New York, being soloist at the Fifth Avenue

London Children Taught Singing Outdoors



Photo by Keystone View Co.

LONDON, July 2.—The school houses of the novelists, in England, at least, seem to be no more. It was formerly the custom of our best approved authors to describe the tortures of the pupils, listening longingly to the caroling of the larks without, while they recited their humdrum lessons within. In London now they are following the birds, and it has become a custom for London schools to organize trips to the country for their scholars, the children being given their lessons in the open air. In the above photograph may be seen a singing class at Belmont, Surrey, showing a group of girls from the Berkshire Road, L. C. C. School. It has been found that singing classes in the open are particularly conducive to health, as the children are enabled to inhale plenty of country air.

EASTON SCHOOLS GIVE OPERA PERFORMANCE

First Presentation Encourages Con- tinuance of Yearly Opera— School Music Improves

EASTON, PA., July 15.—The first annual public presentation of a musical work given by school pupils was presented recently at the High School Auditorium, when the selected pupils from the grade schools gave the operetta, "A Mid-Summer Night." It was a great credit to the school director as well as to Easton. The costumes were well conceived, and the singing was charming in its simplicity and refinement. The success of this first public presentation has so encouraged the authorities that yearly operettas will be planned. There was nothing but the highest interest shown by the pupils in rehearsing the work, and this resulted in a splendid and spirited performance.

Music seems to be coming into its own in the work of the public schools. As in many other places, there was previously a desultory interest in this worthy cause, but through the concentrated efforts of the supervisor of music, James Beam, and the school board, there has been a keener sense of musical appreciation established, as well as direct pursuance of fostering musical talent. The high school has two orchestras as well as two glee clubs, and their work has been much enjoyed throughout the year. They are in demand for many social and church functions, playing music of a higher order. The grade schools have also orchestras, players who range from ten to fourteen years. There are forty players in this younger orchestra, who will supplement the players who leave the High School Orchestra as they leave the institution. Some public-spirited citizens are offering cash prizes for the best work accomplished during the year by these organizations.

E. D. L.

ances with the New York Philharmonic, Chicago Symphony, Russian Symphony, New Haven Symphony and Metropolitan Opera Orchestras. In June, when the majority of concert artists are resting Miss Sparkes gave no less than seven recitals in Montreal, Hamilton, Detroit, Chicago, Milwaukee, St. Louis and Pittsburgh. Late in October she goes South again for a tour of ten recitals, under the direction of the Alkahest Lyceum System of Atlanta, Ga., by special arrangement with Daniel Mayer.

Letz Quartet to Play for New York Educational Alliance

Leo Levy, representing the New York Educational Alliance, has engaged the Letz Quartet for six concerts on the evenings of Nov. 21, Dec. 19, Jan. 23, Feb. 27, March 20 and April 10. This addition to its bookings reaches a total of sixteen engagements which the quartet will play in New York during next season. The total number of dates already arranged by Daniel Mayer for Mr. Letz and his associates is now in the neighborhood of fifty, and a season is assured which will keep the organization busy from the middle of November until April.

Alexander Schmuller to Visit U. S.

Alexander Schmuller, violinist, who is to make his first American tour in this country next January, appearing with the National, Philadelphia and Detroit Symphonies, is well known in Europe, and his first visit to the United States is of interest to all who have heard the enthusiastic reports of his playing. Mr. Schmuller was born in the little town of Mozyr in South Russia in 1880. His studies were pursued first under Sevcik in Prague, then Grimali in Moscow, and later, under Auer, in Petrograd. In 1906, he made his first appearance outside of Russia, in Berlin. A tour through Germany, Switzerland and France was then made and this was followed each year by appearances in various cities in Europe up to the outbreak of the war.

Robert Quait Sings "The Crusades" in Evansville, Ind.

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Chautauqua to Hear Alice Moncrieff

Alice Moncrieff, who holds two of the most important choir positions in New York, being soloist at the Fifth Avenue

Presbyterian Church and the West End Synagogue, and who has distinguished herself as a recital and oratorio artist, has been engaged as the contralto member of the vocal quartet during the month of August at Chautauqua, N. Y.

Gwilym Miles Re-engaged for High School in Fitchburg, Mass.

FITCHBURG, MASS., July 17.—Gwilym Miles has been re-engaged to head the music department of the Fitchburg High School for the coming year. Mr. Miles's first year in Fitchburg was exceedingly successful. In addition to conducting the routine work of the school in musical theory, musical appreciation and choral singing, Mr. Miles organized glee clubs for the boys and girls of the school. The recent public appearance of these clubs was creditable, and Mr. Miles was given much praise for the excellent results he attained. He will also conduct a private vocal class in Fitchburg during the coming year.

L. S. F.

Harriet Youngs Gives Recital at Stony Brook, L. I.

STONY BROOK, N. Y., July 19.—A recital of interest was given on July 16 in the Auditorium by Harriet Youngs, soprano, with Carl Deis at the piano. French songs of Debussy, Rabey, Pallo, Saint-Saëns, Fourdrain and Chaminade occupied the first half of the program, while American songs made up the second half. Of the latter, two songs of Mr. Deis', "Nocturne" and "Come Up, Come In With Streamers," were cordially received. Miss Youngs' numbers were well chosen from the standpoint of variety and understanding of her vocal capabilities and her work was artistic. "Come, Pretty Tanager," a song of John Alan Bassett's, was one of those featured by Miss Youngs, and she sang Spross' "Yesterday and Today" for an encore. Mr. Deis' accompaniments were sympathetic.

J. A. S.

Dwight Anderson Wins Song Prize

COLUMBUS, OHIO, July 10.—Through an error in reporting the recent Ohio Music Teachers' Association convention, held at Oxford, the secular song prize was credited to John Meldrum, when it should have been to Dwight Anderson. The prize was offered by Bertha Bauer, director of the Cincinnati Conservatory.

E. M. S.

Martin Richardson, tenor, in conjunction with assisting artists, has been appearing in an interesting series of Friday evening musicals at the Lake Mohonk (N. Y.) Mountain House. His program of July 16 was one of particular interest and included opera arias given in costume.

Mabel Garrison's Art Takes Londoners by Storm; Revival by Diaghileff Provokes Great Interest

Soprano at Recital Meets with Warmest Reception of Any of American Visitors—Cimarosa's Opera-Buffa "Le Astuzie Femminili" Finely Produced, Thanks to Massine's Efforts—A Generous Gift by Mr. Flagler to St. Dunstan's Hostel

By EDWIN EVANS

London, June 25, 1920.

THE production by the Diaghileff Company at Covent Garden of Cimarosa's opera-buffa "Le Astuzie Femminili," is a many-sided event because of the possibilities it opens up. For some time past Diaghileff has been busying himself with the Italian classics of the eighteenth century, of which we have had the first groups in that delightful Scarlatti ballet "Good-Humoured Ladies," and in the Pergolesi-Stravinsky adaptation of "Pulcinella." It was almost a foregone conclusion that sooner or later the cult of this music would lure him to resume his operatic activities, for most of the music of the period is vocal and dramatic. He has accumulated an extraordinary library of printed scores, and he has kept copyists at work in most of the libraries of Italy, with the result that the operas, especially of Cimarosa, Paisiello and Pergolesi are as familiar to him as to musicians of their own day, and perhaps even more so, for many of their successes were only of local importance. The circumstances which induced him to make "Le Astuzie Femminili" the subject of his first venture into this field are of historical interest. Both Paisiello and Cimarosa spent some years at the court of Catharine II, and Féétis describes the former as showing pronounced Russian influence in his subsequent compositions. Cimarosa went further. It was his custom when in St. Petersburg to write special cantatas for the great houses at which he was a guest. No doubt whilst staying on some big estate in the country, he came into touch with the folk-music of Russia which seems to have made a lasting impression on him, for, after producing his well-known "Il Matrimonio Segreto" in Vienna in 1792, he composed "Le Astuzie Femminili" for Naples, and endowed it with a veritable "overture on Russian themes" of true nationalist type, and a Russian Ballet as conclusion. The cue for it is the line in the third act of the libretto "Un Ballo Russo al Suonate" (Play us a Russian ballet), whereupon the band obediently strikes up with the "Kamarinskaya," the self-same tune which, half a century later, Glinka was to employ in an orchestral fantasy which is commonly looked upon as the starting point of the modern Russian school. No wonder that the temptation proved irresistible.

Diaghileff then gathered round him a small but very efficient company of singers. There are no stars among them and they are young enough to look their respective parts on the stage. They are Mme. Mafalda de Voltri, Mme. Romanita, Mme. Zoia Rosowska, and Messrs. Angelo Masini-Pieralli, Aurelio Anglada

and Gino de Vecchi. The leading lady is a light soprano of quite charming quality, the tenor is a little throaty for our taste, but has compensating advantages, and the basso-buffo is a born comedian with splendid voice and diction. The material thus is excellent, and well suited to the purposes of Massine, the producer, because the singers were young enough to be enthusiastic, and enthusiastic enough to be docile. A more conventional company would have broken into open rebellion at the first rehearsal, when Massine addressed them somewhat in this style "Ladies and gentlemen, you sing well, but your movements are ugly, because you have never been taught the art of moving beautifully. As, however, it takes many years to teach that art, the only solution is, for the present, that you should move as little as possible, and thus restrict your ugliness to a minimum." They took it with a good grace, rehearsed assiduously and, to judge by results, they mastered enough of the essentials of this difficult art to perform simple but necessary evolutions without upsetting the standard of graceful movement set by the ballet. Massine has done his work, as usual, magnificently, both in the action of the opera, and in the dances, which are among the best he has given us. He does not take part in them himself, but there is of course a delightful number for Mme. Karsavina.

The orchestration has been revised and slightly strengthened by Ottorino Respighi. The scenery by J. M. Sert is sober but of warm coloring, and the whole performance is about as finished a piece of work as our stage has seen for a long time. M. Ansermet, the admirable conductor of the ballet, deserves a goodly share of the credit.

Première of Tryptich

Previous to that, we had the first performance in England of Puccini's "Trittico," with which you are familiar. It is therefore not necessary to describe the three operas, or tell the three stories. As elsewhere, "Gianni Schicchi" was emphatically the most successful of the three, and Ernesto Badini, who appeared in the name part, is now one of the heroes of the season. I cannot help wondering why Puccini, with his exceptional instinct for stage effect, did not drop the curtain upon that amusing scene of confusion in which the relatives of the defunct are venting their spite upon Schicchi. The love duet which follows is somewhat of an anticlimax, even when sung as well as it was on this occasion by Mme. Gilda Dalla Rizza and Thomas Burke. But it is ungrateful to pick holes in a work that is so exhilarating and so brilliant.

Mme. Dalla Rizza was also the heroine in "Suor Angelica," the least successful of the three operas, despite a very good performance. Judging by present announcements, it is out of the bill, for last Thursday's performance, which is to be repeated at a matinée next week,

gave only "Il Tabarro" and "Gianni Schicchi."

Although not quite so successful as the concluding work, "Il Tabarro" was very favorably received. The general feeling is that it is overcrowded with subsidiary, if not irrelevant incident, but that does not prevent it from being a very effective short melodrama. The performance will be best remembered for the singing of Thomas Burke and especially of Dinh Gilly, who has done nothing finer than his impersonation of Michele. In comparison, Mme. Ida Quaiatti met with only moderate success, though she looked the part very well. Signor Bavagnoli conducted with good authority, and it is scarcely necessary to add that Puccini himself came in for a series of ovations.

The concerts of the New York Symphony came to an end with a performance of Elgar's First Symphony, which did not find great favor. Ernest Newman went so far as to say that it gave him the long sought explanation of the want of appreciation of Elgar in America, arguing that, if that is the Elgar you know, he agrees with you. His report was headed "Elgar Damrosched." The proceeds of this concert were destined to St. Dunstan's Hostel for soldiers and sailors blinded in the war, but, deeming this insufficient, Harry Harkness Flagler cabled to Mr. Damrosch authority to announce a gift of £1000 to that wonderful institution which has given new faith and hope to the afflicted. The announcement from the platform was good music to us.

It was followed by the first appearance in England of Mabel Garrison, who took us all by storm. She has since given a recital at Queen's Hall, and it is no exaggeration to say that she has met with the warmest reception of any of the American artists who have come to us this season. The mere fact that some critics singled out one portion of her program, and some another for their special praise, proves that all its features were on a high level of excellence. Personally I do not think that her coloratura songs at her recital were quite as perfect as her singing with the New York Symphony. She did not sing the *Queen of Night's* song from the "Magic Flute" with the same electrical effect that she had secured a couple of days previously with "Mia Speranza Adorata." But that was just the beginning of her concert. The second group, with an early Debussy, and Granados' "Elegia Eterna," was a triumph of song interpretation.

Busoni Earning New Honors

Busoni is here again and has already

given one recital with conspicuous success besides conducting an orchestral concert devoted chiefly to his own compositions. As however, it clashed with "Le Astuzie Femminili," I am unable to give report of it.

For the same reason I was unable to attend the piano recital of Charles de Harrack, the first American of the present wave who has a legitimate grievance against us, for his appearance passed almost unnoticed in our press. But only three of our papers have a full musical staff, the others depending on the services of one critic only, and if a performer arranges to give a recital on a day the engagements of which include the Handel Festival, a new opera, a composer-concert by Busoni, and three other recitals besides his own, I do not see how the trouble can be avoided, especially as many of our papers, including my own organ, limit us to an average of two reports per day. I am afraid Mr. de Harrack has found it difficult to understand this, but the fact is that we are still, to some extent, working under conditions resembling those of the war period. In May or June, 1914, many papers had three or four times as much musical criticism as they can find space for now.

The Handel Festival is not what it was. That at least is the verdict of those who were there, and who report rows of vacant seats. I am afraid that I am one of those Goths and Vandals who are not able to take this glorious national institution seriously. From a purely journalistic point of view, I am quite content to leave it to the descriptive writer to let himself go upon this assembly of 4000 performers, for the aspect of the scene is generally more impressive than the musical effect. It is going to culminate as usual to-morrow in a performance of "The Messiah" with Agnes Nicholls, Mme. Kirkby Lunn, Ben Davies and Robert Radford as soloists, under the direction of Sir Frederic Cowen, the conductor of the festival. "The Messiah" is, of course, the trump card of our choral societies. This reminds me of one of Ernest Newman's most illuminating reports. It ran thus: "Last night the Choral Society performed the 'Messiah.' I was there. E. N."

A special feature of Anne Thursfield's recital this week was the first performance of "Madame Noy"—A Witchery Song by Arthur Bliss with accompaniment for flute, clarinet, bassoon, double-bass, and harp. It is an interesting composition, not exactly ultra modern, but with a good deal of the modern taste in tone color. The words are very quaint, and Mrs. Thursfield's admirable dictation brought out the poem very vividly.

Give "Farewell" for Mme. De Sales

In honor of Mme. Regina De Sales, the distinguished teacher of voice, who sailed Wednesday for Paris, a farewell evening was given on Saturday, July 17, by Berta Reviere, the charming young soprano, at her home. All of Mme. De Sales' pupils were present and a "souvenir" of all she has meant to them, was tendered to her from the girls.

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What Others Think

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CLARENCE BAWDEN, PHILADELPHIA PRESS—"Frankly we must congratulate Cincinnati on maintaining such an excellent organization."

JOHN H. RAFFERTY, N. Y. MORNING TELEGRAPH—"The Cincinnati Orchestra compares favorably in all respects with those great symphonic bands to which we have been accustomed to yield foremost rank."

RALPH HOLMES, DETROIT JOURNAL—"The most thoroughly satisfactory concert it has ever given in Detroit was provided by the Cincinnati Symphony Orchestra under Eugene Ysaye in Orchestra Hall, Tuesday night."

ALVIN WIGGERS, NASHVILLE TENNESSEAN—"The virtuosity of the individual players and the technical finish of this remarkable organization excited even more admiration than last year."

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California Teachers Convene for the Tenth Time



Photo by Averett

Meeting of California Music Teachers' Convention, July 7, at the San Diego Club House—Convention headquarters. Reading from Left to Right, are, Front Row: Wallace Moody, San Diego; Hosmer McKoon, San Diego; Mrs. Hosmer McKoon, San Diego; Mme. Sofia Neustadt, Oakland; Geo. McManus, San Francisco; Gertrude Ross, Los Angeles; Dolce Grossmayer, San Diego; Lydia Fossler Frank, San Diego; Mrs. Brown, Fresno; omitting one; Mrs. L. Lindefelt, San Diego; Z. Earl Meeker, Los Angeles, State Secretary; Mrs. Abbie Norton Jamison, Los Angeles, State President; Mrs. Zay Rector Bevitt, San Diego, Local President; Eva Pike, Los Angeles; omitting two; L. E. Behymer, Los Angeles; Mrs. L. L. Ravan, San Diego; Mrs. Alferdo Beatty Allen, San Diego; Miss E. L. Maynard, San Diego; Mrs. Bertha Slocum, San Diego; Ida Selby, Los Angeles; Elsie Cline, Los Angeles; Charles Draa, Los Angeles; Le Rue Hewes, San Diego. Second Row, Left to Right: Emil Reinbold,

San Diego; Miss E. Brewer, San Diego; Arthur Babcock, Los Angeles; Fred Chapin, San Diego; Mrs. A. B. Winchester, Oakland; Elsie Bolstad, Berkeley; omitting one; Edith R. Smith, Redland; Constance Meening, Sacramento; Mrs. C. Cartidge, Redland; Mrs. Edw. Pease, Sacramento; Edward Pease, Sacramento; Hazel Helm, Riverside; Louise Bevitt, San Diego; Mrs. John Roddie, San Diego; Mrs. L. Obercotter, San Diego; Marion Cook, San Diego; Mrs. B. K. Allen, San Diego; omitting one; Albert Conant, San Diego; Alice Holman, San Diego; W. F. Reyer, San Diego; F. Mountz, Los Angeles; Henry Heyman, San Francisco; Ethelinde Whitemore, San Diego; omitting one; Mrs. L. H. Williams, San Diego; Frank H. Colby, Los Angeles; Mrs. L. Porter, Riverside; Mrs. Amy Meserve, San Diego; omitting one. Third Row, Left to Right: omitting one; Mrs. O. B. Anderson, Los Angeles; Jode Anderson, Los Angeles; Alice Trowbridge, Los Angeles; omitting one; Jay Plowe, Los Angeles; Dowal Sanders, Los Angeles.

SAN DIEGO, CAL., July 10.—The tenth annual convention of the California Music Teachers' Association was held in San Diego July 5-9, the headquarters being at the San Diego Clubhouse until the last day, when it was transferred to the Spreckels Organ in Balboa Park. Great preparation had been made to make this the finest of the conventions, and it is safe to say that every expectation was reached.

Many excellent points were shown in the development of music throughout the State, especially in the schools and through the united efforts in community work, and the value of co-operation and Americanization was discussed at length.

At the first round table on Tuesday morning, after the address of welcome by Mrs. Z. Rector Bevitt, local president, and the response by Mrs. Abbie Norton Jamison, state president, of Los Angeles, E. Pease, of Sacramento, began his remarks with the subject Co-operation, and it was this spirit that was a major factor all through the convention.

Probably more round-table discussions were held than at any previous convention, and it was in these discussions that the teachers came in closer touch with each other and talked more with each other on the vital points of teaching. The piano discussion led by George McManus of San Francisco was another most interesting event of the convention. Methods and teaching material were discussed at length.

Many more interesting features were brought out in the various speeches given at the convention banquet held at the San Diego Hotel Wednesday evening. Talks on the great help in educating the public and increasing their demands for more and better concerts, by community concerts and work, were given most effectively by California's popular impresario, L. E. Behymer of Los Angeles and A. D. La Mott of San Diego.

Americanism was the subject chosen by Havrah Hubbard, and in a very forceful manner he told the assembly how important this phase of the work must be. Mr. Hubbard also spoke of a growing demand for more English on our concert programs, and charged the convention to

demand more English in all our music of to-day.

Advance in Credits

Mrs. Agnes Ray, member of the State Board of Education, spoke Thursday afternoon on the relation between the schools and the private teachers; also on what the State is doing regarding the music situation in the schools. Mrs. Ray was amazed at the work done by the teachers along this line, and also the splendid work done at the convention. She assured the teachers that the State was behind all movements to better the situation of music in the schools, and also in bringing better teachers into the schools for this purpose.

At this same session Raymond Mosher, of Santa Barbara Normal, spoke of the development in normal schools, and Jode Anderson, of Los Angeles, spoke on the credit for music taken outside of school. Great advances in both instances were recorded; in many schools as high as fourteen out of a possible thirty-two credits for graduation could be obtained from the music courses.

On July 5 a reception at San Diego Club house, with musical numbers by Mrs. M. H. Porterfield and Le Roy Hammond's Mando Trio, was the opening event.

Tuesday morning an address of welcome was given by Mrs. Z. R. Bevitt; response by Mrs. Abbie Norton Jamison, state president, lecture, "Dictation and Singing," Angela O'Byrne, San Diego, and a vocal round-table, conducted by Edward Pease, Sacramento. Tuesday afternoon a piano recital by Dolce Grossmayer, San Diego; vocal recital, Mrs. Elsie Buell, San Diego; piano and violin recital, Mrs. Alga Barrett, pianist, and Arthur Canadi, violinist, San Francisco.

The program on Tuesday evening was given by Mrs. Carlotta Wagner, pianist of Los Angeles; La Rue Hewes, tenor, San Diego; Dorval Sanders, Los Angeles, violinist, with Mrs. Rilla Hesse as accompanist. On Wednesday morning, piano round-table, conducted by George McManus, San Francisco; lecture recital by Mme. Sofia Neustadt, of Oakland, assisted by Mrs. Wm. Winchester, Oakland, soprano, and La Rue Hewes, tenor, with William Carruth, accompanist, of Oakland. A lecture, "Should Teachers Advertise?" Mrs. Eva Pike, of Los Angeles; lecture-recital, Arthur Babcock, baritone, of Los Angeles, with Gertrude Ross, as accompanist, and a talk on Reminiscences of Famous Artists by L. E. Behymer, of Los Angeles, occupied the afternoon. Wednesday evening was the banquet at San Diego Hotel.

Thursday morning was devoted to the business meetings, reports, etc. It was at this meeting that a new group of officers were nominated for the state offices for the coming year, including: President, Edward Pease, Sacramento; vice-president, Mrs. Z. R. Bevitt, San Diego; treasurer, Mrs. Alvina Wilson, San Francisco; and directors, Florine Wenzel, Sacramento; Mrs. Charles Meering, Sacramento; Mrs. C. G. Stever, Sacramento, and Thomas Freeman, Berkeley.

While a convention city was not chosen it is certain that Oakland will entertain the convention next year. Thursday's program included an address by Mrs. Agnes Ray, of the State Board of

Education, on School and State; Raymond Mosher, Santa Barbara Normal School, "Progress in Normal Schools," and Jode Anderson, Los Angeles, "Outside Music Credit." Thursday evening a unique recital was given of works of California composers. This program included compositions of Frank Colby, Vincent Jones, Gertrude Ross, Homer Grunn, George Edwards, Mary Carr Moore, Dolce Grossmayer, Mrs. Rilla Hesse, Mrs. Mary Pason, and Mrs. A. B. Price, San Diego. Friday morning an address on Community Music, Wallace Moody, San Diego, and round-table on Teaching Materials, by George McManus, of San Francisco, and four local teachers. Preceding this discussion Mrs. Jessie L. Gaynor gave her collection of child songs, beautifully sung by Mrs. Grace Mabie, of Los Angeles, with Mrs. Gaynor at the piano. On Friday afternoon were heard an organ recital by Edith

Smith, of Redlands, assisted by Raymond Harmon, tenor of Los Angeles; recitals by Mrs. Mary Newkirk, soprano, of Los Angeles; Constance Meering, pianist, of Sacramento; Earl Meeker, baritone, of Los Angeles, and an organ recital by William Carruth, of Oakland. Friday night a community sing was conducted by Wallace Moody, of San Diego, and a concert by Mme. Anna Sproth, mezzo-soprano, Los Angeles; Frank Colby, organist, Los Angeles; Ernest Douglas, organist, Los Angeles; W. F. Skeele, pianist, Los Angeles, and Gertrude Ross, accompanist, Los Angeles.

Guests of the convention included Mrs. Jessie L. Gaynor, Kansas City; Havrah Hubbard, Chicago and San Diego; Sir Henry Heyman, San Francisco; Mrs. F. Frankel, state president of Federated Music Clubs; Mrs. Agnes Ray, State Board of Education, and John Doane, of New York City.

W. F. R.

Sue Harvard Goes South Following Concerts in North



Sue Harvard, American Soprano

Following three successful northern appearances, including two Ampico concerts at the Ocean Grove Auditorium, July 8, and at Nyack, N. Y., July 17, and that at the City College Stadium on July 13, Sue Harvard, the American soprano, left for Asheville, N. C., where for seven weeks she is to be a guest at the Grove Park Inn Hotel. While there Miss Harvard is scheduled to appear as soloist before the convention of Southern newspaper men, who meet in that city later this month. She will also be soloist at the mid-August festival there and on the opening night will act as assisting artist with the Philadelphia Orchestra. In order to prepare herself for her coming season at the Metropolitan Opera House, Miss Harvard during her stay at Asheville will coach her operatic rôles with Mr. Longhurst, organist at the Grove Park Hotel.

The addition of Miss Harvard's name to the Metropolitan roster brings an

other thoroughly American artist into this company. Miss Harvard's first vocal endeavors were in the choir of the Episcopal Church in her home town, New Castle, Pa., where she received the sum of fifty cents per Sunday. Then followed several more remunerative positions, until she reached the distinguished position of becoming a member of the quartet of the First Presbyterian Church there, studying during her spare time. After several still more advanced positions in Steubenville, Ohio, and Pittsburgh, Pa., she went to Dresden for a time. After several still more advanced return to America she entered the concert world in New York, being engaged by Mr. Gatti-Casazza for the coming season. She is expected to make her début either as *Musetta* in "Bohème" or *Micaela* in "Carmen."

Votichenko Closes Paris Engagement and Leaves for Italy

Sasha Votichenko, who recently gave a series of "Concerts Intimes" in Paris, left France for Italy, where, accompanied by his wife and daughter Taris, he will join Tita Ruffo, Frances Alda and a number of other friends on the Lido, near Venice. Mr. Votichenko will return to America in the fall to fill his concert engagements. In February he will give a tympanon recital in Aeolian Hall.

Maier and Pattison Returning from France

Guy Maier and Lee Pattison, the duopianists, whose successes in recital in both London and Paris this summer have been pronounced, are now on the ocean, homeward bound, on the S. S. La France. Their season will open at the chamber music festival to be given by Mrs. F. S. Coolidge at Pittsfield, Mass., in September.

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Classic Aztec Art Revived in Dance Number at Rivoli Theater

A MUSICAL dance number of more than passing significance was the Mexican Jarabe, given at the Rivoli Theater the week of July 18, in which Mlle. Valdeo was the solo dancer, in conjunction with "La Paloma," sung by Edoardo Albano, the baritone. The Mexican dance is the first exhibition of its kind in New York, and speaks well for the pioneer spirit of Hugo Riesenfeld, director of the Rivoli, Rialto and Criterion theaters. It also serves to bring to the attention of American artists and playgoers a new force in the theater—that of Mexican influence.

The dance and song number was included in the program to harmonize with the feature film, "The World and His Wife," adapted from the play of Charles Frederic Nirdlinger after Echegaray's "Great Galeoto."

Adolfo Best-Maugard designed the settings and costumes and arranged the dance, and back of his work lie years of experimentation, of study and painting, for Mr. Best-Maugard is a painter and designer born in Mexico City.

He is young, not yet thirty, but he tells a story fascinating in novelty. When about ten years old, and interested in art with a youth's enthusiasm, he was taken to Spain to study. He spent ten years in schools, galleries and studios in Spain and other countries. He was even intrigued by the futurist school of painting for a time, but broke away finally and returned to Mexico City.

Mexican art, he discovered, was not purely Spanish. Back of the influence of the Spanish school was the Aztec. He sought out all the perfect specimens of Aztec design on pottery, and elsewhere and, after making some 2000 designs, discovered that the key to all the ancient pictorial art lay in some eight or nine basic designs. These he bore in mind for future development. The 2000 studies which he had made were presented to the Society of Ethnology and Archaeology which met in London in 1912.

Mr. Best-Maugard studied the history of his land—from the original Aztecs, through the Spanish influence, and finally the period of some two centuries ago when the trade of China passed over Mexico to Europe. He found hundreds of examples where the art wares of

China had found a home in Mexico instead of passing on to Europe, and had influenced the taste of the Mexican artists. Here then, explained Mr. Best-Maugard, were the three art tastes—Aztec, Spanish and Chinese—but there were no common designs which expressed the Mexico of to-day—the combination of the three periods.

Having studied the basis of all three schools, he still did not feel competent to evolve what he considered true Mexican art. Then he struck upon a novel scheme—he would let young Mexican girls who had not come under the influence of any particular art period or national trait evolve the modern Mexican art. Five thousand girls, most of them about thirteen or fourteen years old, were placed at his disposal by the native industrial schools. None of them, Mr. Best-Maugard felt certain, had come under the influence of any of the different academic schools of art and he felt assured that the impressionable young people would give expression to something symbolic of their country. By teaching the girls the rudiments of the three periods of Mexico's art life, they

WILDER PUPILS HEARD

Youthful Students Do Teachers Credit at Welte-Mignon Studios

Pupils of the Wilder School of Music at Burlington, Vt., gave a recital on Friday afternoon, July 16, at the Welte-Mignon Studios, New York; and did so in a manner to reflect credit on their teachers, George H. Wilder and Irene M. Wilder. In ages from ten to twenty, they presented a program including such tests of voice training as the "Shadow Dance" from "Dinorah," and the "Mad Scene" from "Lucia," such exhibition of skill with the flute as the accompaniment of the foregoing, and as Doppler's "Fantasie" and Popp's "Chant Bohemien"; and such a notable piano number as Mendelssohn's "Rondo Capriccioso."

Irene O'Brien (aged eleven), Rosella Villemaire and Mr. Wilder contributed the flute numbers, for two of which Lucy Hope, aged but ten, afforded an excellent accompaniment. Florence Manseau and Margaret George, sopranos, and Kathleen Stay, mezzo, showed well-placed voices and commendable breath-control, while Albert A. Proctor's baritone singing brought well-deserved applause. Genevieve Gale played the Mendelssohn

would find the common ground, he expected.

For two or three years Mr. Best-Maugard studied with the children—teaching them the basic art themes and working out the new art with them.

How well he succeeded is attested by the success which was accorded Mme. Anna Pavlova when she appeared in Mexico City in one of the artist-designer's creations. Mme. Pavlova intended to appear only once in his creations before going to Europe, but so great was the demand for the new art expression, that she remained for more than two weeks longer. For her he designed two native Mexican numbers, *Fantasia Mexicana* and *Floating Gardens*, both of which will, no doubt, be part of her work when she returns here in the fall. None of these dances has been seen in New York, and the Mexican Jarabe at the Rivoli marks the Metropolitan début of the new Mexican dance compositions. The artist also designed a pure native Mexican dance for Adolph Bolm of the Metropolitan Opera House before he went to Europe.

The music, like the graphic arts of Mexico, is a combination of the Aztec and the Spanish, and Mr. Best-Maugard brought with him from Mexico City one of the most popular balled composers, Esperon. Esperon has written innumerable simple songs for his countrymen as well as the score for the dances designed by Mr. Best-Maugard.

number in musicianly fashion and Gladys Cantlin closed the program with Homer Bartlett's brilliant "Polka de Concert." Mrs. Wilder's offering of four English songs included Cadman's "At Dawning" and Penn's "Smilin' Through," all given delightfully, with finish as well as beauty of tone. C. P.

Florence Macbeth Spending Spare Time Making Records

After her successes at Newark, Bowling Green and Macon festivals, followed by several concerts. Florence Macbeth is occupying her spare moments making records which are to be issued by the Columbia Graphophone Company in the fall. It is almost a year since she agreed to make the records but last fall's tour, the opera season and the extensive spring tour she was called upon to undertake took all her time until now.

Three New Vocal Teachers for University of Kansas Conservatory

LAWRENCE, KAN., July 15.—The University of Kansas School of Fine Arts announces three new vocal teachers for next year. Elwin Smith, tenor, had his musical training at the Cincinnati Conservatory of Music, and with Theodore

Harrison and David Bispham of Chicago. Rena Lazelle, soprano, comes from the Woman's College at Jacksonville, Ill., where she was teacher of voice for five years. She was trained by Mme. Varesi of Chicago, and Ross David and Victor Maurel of New York. She also has had four years of concert work. Edna Hazeltine, contralto, comes from the Gunnison State Normal in Colorado. She studied at the New England Conservatory and later with C. d'Aubigne in Paris. She also studied with Calvé. She has had four years' concert experience. R. Y.

Laura Morrill Keeping Studios Open Throughout Summer

At the request of her numerous pupils Mme. Laura E. Morrill, the vocal instructor, is keeping open her New York studios, where she will continue her teaching with the exception of week-ends which she will spend out of town. Of particular note are a few engagements of two of Mme. Morrill's pupils, Maude Gray and Lillian Crossman. Miss Gray appeared with success in Washington, D. C., and Newark, N. J., as prima donna of the Aborn Opera Company and Miss Crossman continues to achieve successes in St. Louis, where she is singing leads with the Municipal Opera Company.

Elizabeth Kelso Patterson Deep in Summer Work

Elizabeth Kelso Patterson, the New York voice teacher, has her home full of music students for the summer term. June 1 to Aug. 1. A number of her old pupils who come to prepare répertoire for next Winter are among them, also new pupils from the States of Texas and Oregon. The voice pupils who live in the house have the advantages of a lesson each day with Miss Patterson and also of hearing music discussed in all its phases. When the Summer session closes on Aug. 1 Miss Patterson will rest until Sept. 15, when she begins her season's regular work.

Phillip Gordon Resting in Maine

Phillip Gordon, pianist, is now at Quisisana Camps, at the head of Kezar Lake, near Center Lovell, Me., where, with his mother he is the guest of Mrs. Samuel Strauss. Mr. Gordon writes to his manager, Daniel Mayer, that he is greatly delighted with the surrounding country, and finds it a restful change after the heat of a New York summer.

Marion Rous, pianist, has been engaged for her modernist recital, "What Next in Music?" by the Tuesday Musical Club of Pittsburgh, on Nov. 2. The Music Club of Atlanta, which heard this program last season, has re-engaged Miss Rous for her "Program Music, Old and New."

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"Bohème" with Mason Brightens Ravinia

With Hackett, American Soprano Is Heard in Model Performance of Puccini Work—Easton Also a Star of Week—Repetitions Heard—Reuter, Hinkle, Bispham and Others in Recital—Plan Memory Contest for Schools

CHICAGO, July 14.—Puccini's melodious "Bohème" was sung for the first time this season at Ravinia last Saturday evening, and was given a model performance by the galaxy of operatic stars who assumed the principal rôles.

Especially praiseworthy was the impression made by Edith Mason in the sympathetic part of *Mimi*, her appearance, her vocal art and her engaging acting, winning for her much applause.

Mme. Mason made one of the most winsome and comely Parisian *grisettes* seen and heard on our operatic stages in many years, and, particularly in the first act, her singing was a delight.

Charles Hackett as *Rodolfo* also enhanced the good impression which he made in his interpretation of *Almaviva* the week before. He is absolutely at home in the lighter Italian operas, and both his stage presence and his apparent vocal facility, were two attractive points in his favor. He received a spontaneous burst of applause at the end of the "Narrative" in the first act.

Millo Picco, as *Marcel*, had good opportunity for his temperamental exuberance in this rôle, and sang it admirably; Margery Maxwell, as *Musetta*—her début in this rôle—sang the Waltz Song very well, indeed, and made a charming stage picture. Rothier, D'Angelo and Ananian completed the cast of the evening.

Richard Hageman, conducted the opera and showed that he was at home in the Italian operatic répertoire as well as in the French. He knew well how to bring forth the graceful, flowing melodies of the Puccini score.

The repetition of "Faust," with the same cast but one as at its former representation last Sunday, drew a large audience. Florence Easton, as *Marguerite*, gave another example of her versatile talents in this operatic characterization, already made known to Ravinia patrons last week by Edith Mason. Mme. Easton sang the music with voluminous tone and with appreciation of its romantic character.

Last Sunday afternoon a concert by the Chicago Symphony under the direction of Harry Weisbach brought forth an interesting program of symphonic music, including the prelude to Saint-Saëns's "The Deluge," with Alexander Zokovsky, second concertmaster of the orchestra, as soloist, and another concert followed Monday evening with Richard Hageman conductor, and Enrico Tramonti, harpist, as soloist.

Tuesday evening, despite the inclement weather, a goodly number of music lovers attended a performance of "Pagliacci," given by Easton, Kingston, Zanelli and Picco, under Papi's direction, earning for the artists much favor.

The répertoire of Ravinia for the early part of the week brought forth several repetitions, and Wednesday evening "Rigoletto" was sung with the same cast which was heard at its former representation, excepting Pilade Sinagra, the Italian tenor, who sang the rôle of *Duke de Mantua*, which had been previously portrayed by Charles Hackett.

Miss Mason's *Gilda* again earned for her much spontaneous and well merited applause, and Sinagra was more at ease and sang with greater artistic powers the music of this rôle. Richard Hageman conducted.

Thursday evening brought forth the second performance of "Il Trovatore" with the identical roster of artists heard

in this opera before, and a large audience at the park attested to its evident pleasure with the work done by such artists as Florence Easton, Alice Gentle, Morgan Kingston, Renato Zanelli and Mary Kent. Papi conducted.

Last Thursday's concert at Ravinia, the third of the Children's programs, presented in the afternoon, was attended by a record breaking audience. These concerts, as well as the regular afternoon concerts given at the park, are gaining much in popularity.

There was the usual community sing led by Florence Crane, the explanatory talk on the orchestra program, and after the concert an entertainment by Robert Wassman, the magician.

"Thaïs" was presented last Friday evening with Edith Mason as the Alexandrian enchantress, and Leon Rothier as *Athanael*.

Edith Mason's interpretation of the name part excelled in its vocal performance any of those we have heard. The music in the "Mirror" scene was brought to hearing with vocal refinement and much clarity and power.

Then also the dramatic delineation of this rôle was given with vivid and distinctive charm.

Mme. Mason received several recalls after the close of the scene.

Leon Rothier was not an ideal *Athanael*. A high, resonant baritone quality is necessary for this music; it does not lie well for a bass voice, and though M. Rothier sang with artistic finish and acted with his usual intelligence, he was not convincing. The "Meditation," as played by Harry Weisbach, was given much applause. Giordane Paltrinieri and Mary Kent sang the other rôles creditably.

Richard Hageman brought out all the good points in the score and conducted the opera with musicianly skill and taste.

The first of the mid-summer recitals for this week was the piano recital given by Rudolph Reuter, pianist, at the Ziegfeld Theater last Tuesday morning.

The program contained some very novel and interesting offerings, including a number of compositions by American composers. A. Walter Kramer's "A Fragment," Charles T. Griffes's "The Fountains of the Acqua Paola," and two works by MacDowell were featured, as also Felix Borowski's Prélude in A Flat.

There were also two numbers by Brahms, the E Minor Prélude and Fugue by Mendelssohn, and works of Chopin, Cyril Scott, Debussy and Liszt, all performed with the brilliant and finished style which characterize the playing of this sterling American pianist.

Hinkle in Recital

Florence Hinkle, the New York soprano, at the Ziegfeld Theater in the morning, and David Bispham, the baritone and vocal authority, assisted by Silvio Scionti, pianist, and Frederick Persson, accompanist, in the afternoon, at Kimball Hall, gave vocal recitals and concerts Thursday, and both attracted capacity audiences to their respective musical events.

Miss Hinkle, with Edoardo Sacerdoti assisting as accompanist, presented a program which contained some fine examples of song literature and especially interesting was her group of French songs containing numbers by Liszt, Fourdrain and Poldowski.

The program was varied by miscellaneous numbers from American, English and Italian compositions, and also

by an air from one of the Handel oratorios. The recitalist was in excellent vocal condition and enhanced her reputation as one of the country's foremost sopranos.

David Bispham, at his recital, was heard in some choice vocal offerings by Bach, Mozart, Brahms, Wagner and Henry Holden Huss, and also gave two recitations with musical accompaniments.

While we need not dwell here upon Mr. Bispham's vocal endowment, his artistry is certainly a marvellous accomplishment, and his diction has long been a model for advocates of English in song and opera.

A recitation of "Sandalphon," with incidental music, was delivered by Mr. Bispham with poetic effect and with rare charm of manner.

Mr. Persson played the piano music for this poem very well, indeed.

Silvio Scionti, who assisted on the program with piano selections, was heard in two movements from the Brahms F Minor Sonata, Op. 5, several preludes by Chopin, the "Spring Night" of Schumann, arranged by Liszt, and two Pierrot pieces by Cyril Scott.

Florence Lang, soprano, is making quite an artistic hit with her singing at Orchestra Hall this week. She has selected several very good American songs for her program.

Louis Graveure, the gifted baritone, gave a song recital at Alpena, Mich., last Friday evening at the Maltz Theater, and sang a program of songs before the largest gathering of music lovers ever assembled at a concert in that city.

Mr. Graveure has already been booked by W. H. C. Burnett, his manager, for the entire season of 1920-1921 with the exception of six weeks.

At the Thomas N. MacBurney Studios the interpretative classes were heard in a very comprehensive and fine musical program last Tuesday, and a list of eighteen numbers was given by students of the school. Fred Hall Huntley, Belle Lowney, B. Fred Wise, Emma Boyd Waddell, Myra Salisbury Pellow, Celia Van der Meer, Lola Murel Alley, Laura Denton Smith, Maurice Ivins, Margaret White, Ethel Benedict, Beatrice Byxbe and Dorothy Ann Wood gave the program.

The American Conservatory of Music presented artist pupils of Joseph Lévinne, David Bispham and Wilhelm Middelschulte in recital Wednesday afternoon in Kimball Hall, the following taking part: Mildred Stewart, Grace Welsh, Louise McDonald, Mae Doelling, Sara Stein, Mrs. Young, George G. Smith, Louise Hatstaedt-Winter and Lyelle Barber. The orchestral parts were played by Frederick Persson, pianist.

The artists' recitals that are being given each week in Ziegfeld Theater, under the direction of Carl D. Kinsey, are attracting large audiences, many of the attendants being musicians from other cities who are taking courses in the Chicago Musical College.

The Chicago Musical College reports that it has the largest advance registration that it has ever had this early in the season.

Plan Memory Contest

Next spring, at Orchestra Hall, a unique contest will take place under the auspices of the National Bureau for the Advancement of Music.

It will be a memory contest for public school students from the fifth grade and up, and also from the high schools; it will be in the form of team work, each school being represented by thirty pupils known as the School Team.

These students will listen to a program selected from twenty-four compositions specially chosen by Frederick Stock, and will be required to designate on their papers the name of the composition, the composer, his period and the meaning of the work.

The school team making the best

score will win a loving cup for their school, and a similar contest and prize will be given for the high schools.

The contest is nation-wide in its scope, and any school in the country may enter.

For remote communities, where an orchestra is not available, a list of works edited by Frederick Stock and his associates, is furnished, which may be performed either upon phonographs, player-pianos or by small instrumental combinations.

Through the McKinley Music Company, a plan is published which may be followed by civic bodies interested in the cultivation of music.

Thus, the best method of procedure in organizing a memory contest, is for the music supervisor and the woman's club to undertake the project. They should at once secure the co-operation of the Board of Education, the support of the daily newspapers, and the aid of music dealers.

M. R.

Per Nielsen Sails for Concert Tour of Native Norway



Marie Sundelius, the Metropolitan Soprano, Digs First Spadeful of Ground for New Gymnasium at Westminster College, New Wilmington, Pa. With Her is Per Nielsen, Norwegian Baritone, Director of Music at Westminster.

PER NIELSEN, director of music at Westminster College, New Wilmington, Pa., sailed on Friday, July 16, on the *Bergensfjord* for Norway, where he will visit his family. Mr. Nielsen, who is widely known as a concert singer in Norway, was unable to secure passage abroad, but was invited to share the suite of Chr. Ravn, consul general of Norway in the United States.

While abroad Mr. Nielsen will appear in concert in Christiania, Bergen and Arendal and will also be heard in several concerts on the South Coast of England. He returns to America about the middle of September to resume his duties as director of the music department at Westminster College, entering upon his second year at that institution. During the coming season he is to be heard in concert in this country also.

In the above photograph Marie Sundelius is shown with Mr. Nielsen, digging the first spadeful of ground on the site of the new gymnasium which is to be erected at Westminster. Mme. Sundelius appeared there as soloist with the choral society last month.

Carolyn Alchin Has Large Classes at University of Washington

SEATTLE, WASH., July 19.—Carolyn A. Alchin is now holding her classes at the University of Washington, the attendance being very large. Her classes are said to be among the largest in the history of the institution, there being seventy-five in one class and forty in another. Her text-book, "Applied Harmony," has been adopted for the coming year by a number of schools and colleges. Miss Alchin's talk before the State Music Teachers' Association, which met here on June 29 and 30, was received with much enthusiasm.

A Full Evening of Americanism at Its Best

The TRIUMPH of FREEDOM and PEACE

An American Fantasy. Book and Music By LOUIS ARTHUR RUSSELL. At its first performance (May 26th) by the Newark, N. J., Oratorio Society and the Newark Symphony Orchestra, with Metropolitan soloists (and Governor Runyon of New Jersey reader), this significant composition was received with great enthusiasm and declared by the press and many New York and local musicians to be an inspiration, the greatest of choral and orchestral works inspired by the world war; the class of work for which choral conductors have long been seriously inquiring. Conductors of choral societies, community choirs, the larger church choirs, etc., are invited to correspond with the publisher's agents, The Essex Pub. Co., Carnegie Hall, New York City, or with Mr. Russell (summer address College of Music, Newark, N. J.) regarding performance of the "Triumph" as a cantata or as a pageant. Send for circulars recording the immediate success of this composition, full of the American emotion of the hour.

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MUNCIE, IND.—Mrs. Olin Bell recently presented her piano pupil Arlene Martha Page in recital at the First Baptist Church.

SOUTH BEND, IND.—William Middle-shulte, organist, of Chicago, gave the first of a series of five recitals on July 11, at the Sacred Heart Chapel of Notre Dame University.

MORGANTOWN, W. VA.—The students of the University School of Music recently gave the first of a series of Matinée Musicales in Commencement Hall. Those appearing on the program, were Inez Davis, Emily Schmeiche and Mary Williams.

BURLINGTON, VT.—Harlie Wilson has resigned his post as pianist at the Majestic Theater to become the accompanist for John W. Nichols of the summer school at the University of Vermont. Mr. Wilson is continuing his studies under Mrs. Nichols.

PROVIDENCE, R. I.—Anna C. V. Loven, soprano, a student at the Edwards Conservatory of Music, recently gave a recital at St. James's Hall, Arctic, R. I. She was assisted by Alice Ethel Hall, reader; Mary Knox, pianist, and Andy G. Anderson, violinist.

GUNNISON, COLO.—Students of G. Davis Brillhart of the Colorado State Normal School, were heard in recital in the Presbyterian Chapel on the afternoon of July 7. Maude Kehmeier, Nellie Lathrop, Marion Foxgruber, Julia Flood, Margaret Collins and Juanita Pittser gave the program.

WILMINGTON, DEL.—While the Philharmonic Band was giving a public concert in Delamore Park last week a small boy who had climbed a tree above the musicians fell from a branch into the bell of the tuba. The player shook out the youngster and the concert proceeded amid laughter.

EUREKA, CAL.—Under the conductorship of Llewellyn B. Cain, Cowen's "The Rose Maiden" was recently presented by a chorus of 150 voices. The soloists were: Essie Case, soprano; Ida M. Davis, contralto; David D. Peebles, tenor, and Mr. Cain, who sang the baritone parts at short notice, owing to the indisposition of the artist engaged.

CEDAR FALLS, IOWA.—John L. Comrad, of the voice department of the State Teachers' College, presented Lela Bell of this year's graduating class in recital at the college auditorium. Miss Bell was assisted by Marietta Hastrup, vocalist. Miss Bell's voice is a coloratura of good quality. Marion Egan was the accompanist for both singers.

CHICAGO, ILL.—Eileen Donnelly, soprano, lately gave an impromptu song recital at Athenaeum Hall and presented a program which contained the aria "Depuis le Jour" from "Louise" and a group of French songs. There were also three songs by the Chicago composer, Eliza Doyle Smith: "My Days Remember," "Oh, Wonderful Sun of Life" and "The Song of the Rose."

BOSTON, MASS.—Piano and voice pupils of Mildred Stone were heard in recital recently in Miss Stone's studio. Those taking part were: Josie Sipprelle, Ruth French, Eva Phelps, Frances Bloomberg, Louise Read, Doris Jewett, Miriam Robinson, Edwin Peter-son, Mrs. Epstein, Mr. Lewis, Marion Derby, Grace Kepner, Adelaide Symmes, Elizabeth Rowe, Dorothy Robinson, Ruth Damon, Alfred Stone, assisting artist.

BANGOR, ME.—A successful outing of the Schumann Club was held June 9, at the Penobscot Country Club in Hampden. Among those present were: Mrs. T. G. Donovan, president of the club; Helen and Hester Donovan, Mrs. Clifton H. Eye, Mrs. F. T. Persons, Josephine Wiggin, Harriet L. Stwert, Isabelle Weston, Nina Thompson, Mrs. Ernest Sylvester, Mrs. W. E. Pierce, Mrs. George Bowben,

Lula Bickford, Mrs. L. W. Jones, Mrs. F. W. Jacques, Mrs. Roy Coffin and Helena Tewksbury.

LANCASTER, PA.—Prof. Carl Wager recently presented his pupils in recital at his studio. The following were heard: Mrs. John Andrews, Celia Slotkin, Dorothy Simmons, Elizabeth Buckwalter, Dorothy Esbleshade, Edward Gable and Amos Kreider. Prof. Wager, who is organist of the First Reformed Church, together with his bass soloist, William Eichler, gave an interesting recital at Heller's Reformed Church, Leola, Pa., July 9.

BRIDGEPORT, CONN.—A recital was given recently at the German Baptist Church by the piano pupils of Arthur Domschine. Assisting was Margaret Swailes, soprano, for whom Mr. Domschine played accompaniment. Those taking part were: Misses O'Neill, Lilling, Cashin, Hendricks, Schurr, Diedrich, Findorak, Wyman, Swailes, Howarth, Pappillon, Masters White, Domschine, Jr., Carboneau, Francis.

MUSKOGEE, OKLA.—"Honor Heights Park," a spot of historical interest, being the place where business with the Indian chiefs was conducted by the early representatives of the United States Government, was dedicated recently in memory of the soldiers and sailors of Oklahoma who died in the war. A pageant, "Lest We Forget," which included musical features, was performed by various societies and individuals under the direction of V. K. Brown and M. L. Weed.

ATLANTIC CITY.—A series of popular summer concerts are given at Haddon Hall under the direction of Henry Gruhler, by the Haddon Hall Trio. Numbers from well-known operas have a prominent place on the programs. On Sunday evening operatic selections occupied the greater part of the program. Eugene Bierman, the Russian violinist, played several numbers in his own inimitable style. Henry Gruhler gave a piano solo that received much applause and showed his musicianship.

BANGOR, ME.—Mary Hayes Hayford, pianist, a graduate of the Virgil Conservatory of Music, New York, and of Abbie N. Garland of this city presented an agreeable program on last Wednesday evening in Memorial Parlors. Miss Hayford was assisted by Anna Strickland, soprano. Other recent recitals have been given by the pupils of C. Winfield Richmond, Harriet L. Stwert, Mrs. Elizabeth Tuck, Mrs. Grace Bramhall Howes, Anna Strickland, Wilbur Cochaine, and C. Leroy Lyon.

BANGOR, ME.—Festival Chorus members who are going to Portland to attend the Centennial celebration are: Frank R. Atwood, Mr. and Mrs. Neil E. Newman, Allan Haycock, Mrs. V. A. Chandler, Isabelle Weston, Hannah F. Clapp, Mrs. P. R. Carle, Myrtle Young, Mrs. E. L. Kitteridge, Harriet L. Stwert, Mrs. J. B. Woods, Mr. and Mrs. Galen S. Pond, Mrs. J. E. Turner, B. E. Farrington, Mrs. W. B. Smith, Elizabeth Hayes, Mrs. L. G. Patterson, Mrs. George Worster, Emma Devoe, and Mrs. George Dickey.

BRIDGEPORT, CONN.—Robert Weber, Jr., teacher and director of the Weber Opera Club, presented his pupils in recital at the Masonic Temple on July 1. Assisting was Harriet Allen, pianist. Those taking part were: Dorothy Simmons, Jeanette Robinson, Anna Shneman, Roslyn Cederbaum, Helen Mattoon, Margaret Swailes, Mrs. Tracy Brown, Mrs. Thomas Nash, Mrs. Rose Titale, Thomas Wall, Robert Green, Leonard Berggren. A feature of the recital was the singing of a chorus of forty of Mr. Weber's pupils, led by himself.

PORTLAND, ORE.—Mrs. Elizabeth R. Tressler presented fourteen intermediate, junior and advanced students in recital lately in the Little Theater. Nine intermediates and juniors gave the first part of

the program. Those presented in this group were Ruth Caldwell, Dorothy Stringer, Daniel Luddemann, Jane Winks, Barbara Quinn, Mayanna Sargent, Olive Parsons, Irene Hutchens and Martha Nudemann. In the advanced students' group were Mary Bullock, Lois Oakes, Margaret Densmore, Laura Walther and Eleanor Holmes.

KITCHENER, ONT.—The tatt of the Kitchener Musical Society which was held at Victoria Park July 9 was an unqualified success. An immense crowd from all parts of the country was in attendance, nearly 6,000 persons passing through the gates. Five of the best bands in Western Ontario were combined, including the Guelph M. S. Band, Galt Kilties Band, Preston Silver Band, Waterloo M. S. Band and Waterloo County Regiment Band of Kitchener. The massed bands were under the direction of Bandmaster J. Stockton of Kitchener.

PORTLAND, ORE.—Eva L. Graves presented the following piano students in recital recently at her home: Lucille Maxon, Gertrude Ireland, Margaret Reisacher, Leone Moore, Cella Rosen, Jack Lehmann, Helen Brown, Mary Helen Wood, Marion Derby, Ann Wood, Karl Karn, Elizabeth Plummer, Phyllis Kugel, Alberta Kern, Katherine Derby, William Bromberger, Agnes John, Jimmelle Wright, Marie Hudson, Alberta Lamb, Gordon Orput, Mary John, Fay Boyer, Edward Benjamin, Evelyn Angell, Nellie Allen, Cornelia Ireland and Virginia Bailey.

PORTLAND, ORE.—The Carrie Jacobs Bond Musical Club held a meeting at the home of Frances Jordon. The club members presented a program under the direction of Mrs. Carrie R. Beaumont: Robert and Elizabeth Blake, Edessa Nudemann, Helen Rittenour, Ernestine Kothe, Margaret Hune, Frances Jordon, Helen McCraney, Virginia Hale, Helen Smith, Margaret and Elizabeth Reynolds, Charlotte and Dorothy Griffith, Marjorie Scott, Lucille Dixon, Irene Horn, Dorothy Gruber, Florence Weinstein, Marian Tobey, Marian Zollinger, Etelka and Inboden Parrish and Mrs. Stoddard.

BRIDGEPORT, CONN.—E. Rhey Garrison, piano teacher, and John Patuzzi, cello teacher, presented their pupils in joint recital on June 30, at the Masonic Temple. Piano pupils taking part were: Misses Farwell, Rebeck, Segala, Seaburg, Berman, Paget; Messrs. Greene, Dana, Piricy, Segala, Greenspun, Martin and Louis Metzger and the Misses Celilino, Hultman, Friedman, Greenwald, Bankwitz, Fox, Borgman, Hall, Beck, Marin. Cello pupils were: Messrs. Stone, Jennings, Berggren, Odrich and Galbiati. The Beethoven Trio added interest to the program. The trio includes E. Rhey Garrison, leader-pianist; August Berger, violinist; John Patuzzi, cellist.

WATERLOO, IA.—The Saturday morning junior musicales given by the Waterloo Music League at different theaters have closed until September. They have proved a success both in attendance and in appreciation. A program for the musicales is now being prepared for the coming year by Mrs. H. W. Sigworth, Mrs. Floyd Chamberlain and Winifred Garvin. Its principal feature will be the study of the history and development of musical instruments, illustrated as far as possible by music played upon them. This will be the first opportunity ever given to the young people of this city to become acquainted with the orchestra and band instruments and their development.

BRIDGEPORT, CONN.—Graduation exercises were held recently at the Fairfield County Music School, Herbert A. Strout, director. Honors were awarded in the piano department to Miriam Blake; in the vocal department to Margery Heuschkel. Honors for one year's perfect attendance: Marion Ryone, Helen Csizmadia, Caroline Jackson, Elizabeth Robinson, Gretchen Condon. Two years' perfect attendance: Margaret Knapp, Francis Moore. Three years' perfect attendance: Helen Endstrom, Robert Moore. Those promoted were: Francis Moore, Theresa Walko, Alice Gaffney, Alice Edwards, Miriam Blake, Marion Ryone, Robert Moore, Helen Csizmadia.

LANCASTER, PA.—The annual piano recital of the pupils of Anna Overholser was given recently in the Martin Auditorium. Those appearing on the program included Ruth Grebiger, Albert Blankenship, Marion Blankenship, Sadie

Harlem, Jack Fabre, Leonora Gall, Marie Krups, Eleanora Drumm, Pauline Benedict, Alice Pontz, Barbara Oberholzer, Bertha Smith, Miriam Bendict, Alta Hershey, Bertha Brubaker, Elizabeth Overholzer, Marie Frantz, Dorothy Buckwalter, Frances Hershey, Eleanor DeHaven and Elizabeth Ford. The Irish harp numbers of Marion Blankenship with Albert Blankenship as accompanist were pleasing. Miss Blankenship is a pupil of Mary Warfel.

ALFRED, N. Y.—The thirty-eighth annual concert of the department of music of Alfred University, Ray Winthrop Wingate, director, was given recently by Helen Davis, contralto; Mrs. Howard Brasted, reader, and Benjamin Volk, violinist. Mrs. Ethel Middaugh Babcock was accompanist. Under the conductorship of Mr. Wingate, the University Chorus recently gave a performance of Haydn's "The Creation." The solo parts were sung by Florence B. Bowden, Zaneta Dibble, Mrs. Leona P. Jones, Ruth Phillips, Mrs. Ramon Reynolds, Mrs. Hazel S. Truman, Charles F. Binns, Harry M. Eaton, Henry E. Pieters, Fred S. Place and Mr. Wingate. Florence R. Kelly was accompanist.

JACKSONVILLE, FLA.—A splendid performance of Butterfield's dramatic cantata, "Belshazzar," was given last week under the direction of Lyman P. Prior who had assembled around him for the occasion a set of capable principals, a chorus of 100 well-trained voices and an adequate orchestra. Special scenery was built and painted for the performance which took place at the Morocco Temple. The assembly which completely filled the large auditorium, showed itself greatly pleased. The palm of the evening went to Marilu Burpee, soprano. Among the other principals were Marjory Carpenter, mezzo soprano; George Winebarg, tenor; N. Van Dohlen, baritone, and a host of others.

PORTLAND, ORE.—The presentation recital of Lorraine M. John by Mrs. L. H. Hurlburt-Edwards of the Oregon Conservatory of Music, took place in the Irvington residence of Mr. and Mrs. G. M. Weister. The annual conservatory class recital was held in the Y. M. C. A. hall, which was occupied to capacity and a program was well presented by Mrs. F. C. King, Jessie Hess, Myrtle Baker, Bernice Henze, Ruth Lent, Josephine Irby, Delpha Hurlburt, Lorena H. Hurlburt, Grace Astrup, Alice Hendrickson, Evelyn Schmidt, Gladys Clark, Anna Petert, Florence Nelson, Mildred Nelson, Paul Nelson, Robert McLachlan, George H. Davis, Konrad Stofewa, Kenneth Stout and Reta M. Andrews.

BRIDGEPORT, CONN.—The vocal pupils of Mrs. Mary Morse Granniss were presented in recital at the Stratfield recently. Those taking part were: Jane Adams, Mrs. Robert Adams, Mildred Avery, Lois Blake, Edna Brewer, Alice Barbour, Olive Curry, Viola De Wolfe, Gladys Downs, Mrs. William Frederick, Mrs. Mary Matson Foulis, Isabel Gregory, Mrs. Howard Gorham, Lillian Hartley, Drucilla Henry, Henrietta Paradise, Harrison, Ruth O'Neil, Gertrude Paradise, Mrs. Clarence Primrose, Elizabeth Reilly, Vera Sapho, Anna Struber, Laurina Senacal, Bertha and Ida Teatral, Cora Walsh, Lillian Williams, Sadie Wilson, Lewis C. Granniss, tenor, assisted. Accompanying were Anna Laing, Leslie C. Fairchild and Mr. Granniss. Pupils of Harriet O. Burroughs, piano teacher, were heard in recital at Varuna Hall on June 28. Belle Lundberg, soprano, and Agnes Light, reader, assisted.

SPRINGFIELD, MASS.—Pupils of Estelle Glenora Hutchinson and Emma S. Hutchinson were recently heard in two recitals at the Woman's Club. Those taking part included: Maud Mitchell Lusk, Celina Doris Descoteaux, Helena Claire Garvey, Mabel Guibord Steiger, Raymond T. Wilber, Grace Velma Simes, Gertrude Augustine Zimmerman, Mary Tehan Sullivan, Evelyn Byron Woodworth, Helen Hutchinson Coleman, Raymond S. Frank, Lucia Maria Pariseau, Gladys Margaret Johnson, Hazel Boom, Ursula Katherine Toomey, Helen Seymour Estey, Harold L. Hudson, Ruby May Braxford, Elizabeth Fitzpatrick, Bessie May, Avis Hannum, Inez Clark, Maud Feltus, Clifford Jonson, Cecilia Griffin, Eleanor Stacy, Cecilia Brodinsky, Eleanor O'Keefe, Florence Meacham, James Hanley, Anna Marr, Gladys Blackburn, Helena Garvey, Katherine McIntyre, Irene Daignault, Anne Woller, and Alma Hannum.

Throng Attends Quaker City Out-Door Summer Offerings

Choral Society's Performance of "Messiah," Conducted by Dr. Thunder, Heard by Abnormally Large Crowds—Orpheus Quartet Also Gives Concert in Open—Municipal Band Continues Series

PHILADELPHIA, July 17.—The Choral Society repeated its successes of the past two summers at Willow Grove by a repetition of Handel's "Messiah." It may seem odd that one of the great oratorios, which during the regular music season no longer seems able to fill the standard auditoriums in our large cities, should be received with acclaim and enthusiasm during the heat of summer by an audience of very mixed quality so far as musical interest is concerned. Probably the reason the regular Yuletide performance of "The Messiah" at the Academy of Music no longer has the drawing power of the past is due to the excessive and really heartless competition against all forms of classical music nowadays, when there is so much music to be heard.

Abnormally large audiences heard both the afternoon and evening performances of Handel's massive and truly grand work given by a chorus of 175 under the authoritative direction of Dr. Henry Gordon Thunder. Dr. Thunder is noted as a conductor of this great oratorio, having directed it scores of times. He also has his excellent forces under fine control. They gave a most admirable account of themselves despite the difficult conditions of out-of-door choral singing. The soloists who participated were Jane Edel, soprano; Louise Vail, contralto; Joseph Mainwaring, tenor, and John Vandersloot, basso.

Another interesting out-of-doors concert was that given by the Orpheus Quartet, consisting of Edna Harwood Baugher, soprano; Lorette Le Pritre Strehl, contralto; Philip Warren Cooke, tenor, and Donald Redding, baritone. These presented their costume concert, "In Gypsy Land," at the beautiful Botanical Gardens of the University of Pennsylvania, for the benefit of the Willing Day Nursery. This entertainment is made up of a number of appropriate solos and concert pieces dealing with nature, Romany life and out-door themes.

Luigi Boccelli, the talented young Italian-American baritone, whose public concert at Griffith Hall, with the cooperation of Kathryn O'Boyle, pianist and accompanist, was the last of a late season, is sailing for Florence, Italy, where he will study three years. At his recital he sang the "Arm, Ye Brave" from "Judas Maccabeus" and arias from "Zaza" and "La Traviata."

At the Philadelphia exercises, in honor of the anniversary of the venerable Don Bosco, "the Apostle of Youth," who established the Salesians and other charitable orders of clergy and nuns for the benefit of the young, an interesting feature of the program, held in the Catholic Girl's High School, was the participation of the Palestrina Choir, under the sterling leadership of Nicola A. Montani. The local ceremonies were held simultaneously with the unveiling of a statue of Don Bosco, at Turin, Italy.

Municipal Band Begins Series

The Municipal Band, under the direction of Benjamin Roeschman, began its series of ninety concerts which will take it all over the map of Philadelphia to the numerous parks and public squares in which the city is so rich. In addition to standard and popular numbers of the better grade the band this year is playing music for dancing.

Community singing is also a part of the nightly programs. A splendid municipal band concert was given for the patients of the department of mental diseases at the Philadelphia General Hospital, at the suggestion of Dr. Lincoln Furbush, director of public health. The following winners in the annual contest, took part in the final pupils' concert at the Settlement Music School, under the direction of Johann Grolle: Rose Blinder, Elizabeth Spier, Martha Goldman, Gabriel Braverman, Henry Rudolph, Bella Braverman, Pauline Sussman, Martha Goldberg, Aaron Krell, Julian Liebowitz and Sam Samansky. Albert T. Gardner has concluded the

forty-fourth year of his incumbency at the console of the organ at Saint Matthew's Protestant Episcopal Church. Mr. Gardner as a boy received his early musical education in Philadelphia and then studied in Europe under Wilhelm Fischer and Frederic Richter. Many of his pupils hold important organ positions in this and other cities. He was associated with several of the orchestral predecessors of the Philadelphia Orchestra, as a colleague of Charles Schmitz and William Stoll.

With the docking at this port of the freighter *Western Belle* Theodor Kittay Vito, a Russian operatic tenor, was discovered among the crew as a deckhand. It was a good thing he was not a pianist or violinist for part of his work consisted in swabbing decks—which as everyone knows is hard on the average hands and fatal to those of executive musicians. But it won't hurt a tenor's voice nor prevent his vocalizing chanteys for his mates.

His unusual arrival back in this country for citizenship, for which he had made the preliminary steps, was due to passport troubles. After the armistice he went abroad to sing. As he had taken out only his initial declaratory papers, he had to take out passports every time he passed a national boundary line. Finally he ended an engagement in Lisbon but was unable to get into Spain. At last he took his problem to Thomas Birch, the United States Minister, who told him he should return at once to America and proceed with his citizenship formalities before traveling on tour minus passports. There was no passenger steamer from Portugal, but through Mr. Birch's influence the captain of the *Western Belle* accepted the singer as a deckhand. W. R. M.

Paulist Choir of New York Well Received in Calgary

CALGARY, ALB., July 17.—Calgary enjoyed a musical treat recently when the Paulist Choir of New York gave two concerts in the Victoria Pavilion. The first parts of the programs were devoted to medieval sacred music. The spiritual

beauty of Palestrina's music was never more apparent than in the choir's exquisite singing of the Kyrie. Bach's, "Sing ye to the Lord" was remarkable for smooth contrapuntal singing. The "Day of Judgment," Arkhangelsky, was given with great dramatic effect. The "Indian Lullaby" by Vogt, and Burleigh's "Mother o' Mine," given on the afternoon program, were in request again for the evening performance.

The soloist was John Finnigan, tenor, who offered "Rudolph's Narrative" from "Bohème," and several encores.

L. I. W.

MUSIC FOR THE FILMS

The musical program for the Rivoli Theater the week beginning Sunday, July 18, arranged by Hugo Riesenfeld included the overture of Weber's "Euryanthe," played by the orchestra, Frederick Stahlberg and Joseph Littau conducting. "The Musicians' Holdup" will be the comedy musical number of the program of which another feature was the third of the series of dances arranged by Julian Ollendorff from his paintings; the "Jarabe Dance" and "La Paloma," orchestrated by William H. Humiston, assistant conductor of the Philharmonic Society. Firmin Swinnen played Morris Lourdault's "Scherzo" on the organ.

For the musical part of the Rialto program, were chosen selections from Massenet's "Manon" as the overture number, Mr. Riesenfeld and Lion Vanderheim conducting. Sasha Fidelman, concertmaster of the Rialto orchestra, played Tivadar Nachez's "Gypsy Dances" as a violin solo. John Priest played "Scotch Fantasia" by William C. MacFarlane, on the organ.

The musical program at the Criterion began its eighth week unchanged, except for the addition of Thalia Zanou, the new dancer who made her début last week and was retained by Mr. Riesenfeld, in her "Danse de Kassandra."

Gems from Gilbert and Sullivan's "Pinafore," produced with special scenic effects, soloists and the Capitol ensemble, and accompanied by the Capitol Orchestra, heads the list of musical offerings at the Capitol Theater this week. The opening overture is Wagner's "Flying Dutchman." The "Magic Fire Music" from Wagner's "Valkyrie," accompanies the showing of the Prizma scenic, "Lakes of Fire." Delibes' "Pizzicato" is used as a ballet accompaniment. An organ solo by Arthur Depew will conclude this well balanced musical program.

Sullivan, at first, was sceptical. He preferred to make his own piano transcriptions. Mr. Browne undertook to find the right man, and he did. The man was George Lowell Tracy, of Boston, who is now known as an authority on the Sullivan operas.

Mr. Browne was famous among his acquaintances as a wit, and his clever sayings might well be collected. He was a graduate of Harvard College and of the Law School. He was a member of the United States Circuit Court Bar, and was connected with various law firms. He was a member of the Papyrus Club and the St. Botolph Club of Boston, of the Players' and the Reform Club of New York, and of the Metropolitan Club of Washington. C. R.

Marie Arnold

Marie Arnold, widow of the late Richard Arnold, died at her home in New York, Tuesday morning, July 13. Mrs. Arnold had not been well for the past year or so, her health having failed her after the loss of her husband in June, 1918, but she was in better condition recently and had planned to leave New York for her summer holiday the very day she passed away.

She was seventy-three years old. Born in Leipsic, she became a pupil at the Leipsic Conservatory, where she studied piano with the great Moscheles. There she met Richard Arnold, who had come from Memphis Tenn., to study with Ferdinand David and they were married in September, 1867. With him she came to America, where they together enjoyed his distinguished career, as concertmaster for more than thirty-five years of the New York Philharmonic Society, as first violinist of the Richard Arnold Sextet and Quartet, and also as a soloist. Mrs. Arnold was an accomplished pianist and appeared often in concert in former years. Then she devoted much of her

Agnes Neudorff Heard in Recital In Her Home City



Agnes Neudorff, Witherspoon Pupil

ST. JOSEPH, Mo., July 10.—Agnes Neudorff, who has been a pupil of Herbert Witherspoon in New York for the past two years, returned to her home here recently and gave her home-coming concert on June 22. She was accompanied by Francis Moore from the Witherspoon studio, who also gave several piano solos. Miss Neudorff was one of the most promising singers among the younger soloists in this city, and has appeared in leading rôles in numerous amateur theatricals and musicales. She was also soloist at various churches, and has been engaged for the summer as soprano soloist by the First Christian Church. While at home Miss Neudorff will study operatic rôles, returning to New York in the fall to resume her studies under Mr. Witherspoon's direction. She will spend the summer with her parents here. G. H. S.

Albertina Rasch, dancer, returned from Europe on the S. S. Rochambeau on July 15, and will immediately put in rehearsal certain dances in which she will appear next winter.

time up to five years ago to teaching and had numerous pupils. Her personality was charming and she possessed countless friends in musical and social circles. She is survived by her son, Felix Arnold, a prominent New York newspaper man.

The funeral services took place on Thursday afternoon, July 14, at the Immanuel Lutheran Church at Eighty-eighth Street and Lexington Avenue. The Rev. J. Schmidt, pastor of the church, conducted the services. Carl Binhak, who had often played in chamber music concerts with the late Richard Arnold, led a string quartet in Schumann's "Träumerei" and Handel's Largo, the latter with organ. Floral pieces filled the altar, sent by friends of the deceased and by the many societies of which she was a prominent member. The funeral cortège moved to Kensico Cemetery, where interment was made.

A. W. K.

William Bellschmidt

CHICAGO, July 14.—William Bellschmidt, trombone player of the Chicago Symphony, now supplying the operatic accompaniments at Ravinia, dropped dead last Sunday evening just before the performance of "Faust." Mr. Bellschmidt was present at the afternoon concert that day, and served at his desk in the orchestra, though he had complained of suffering slightly, but in the evening his ailment grew worse and he succumbed to heart failure a few hours afterwards.

M. R.

William H. Kiefer

WASHINGTON, IND., July 15.—William H. Kiefer, forty-eight years of age and well known as a composer of band and orchestral music, died here suddenly yesterday of heart disease. Mr. Kiefer was postmaster of Washington.

All Music That Achieves Popularity Has Something Big in It, Declares Mana-Zucca

"Either It Is Big in Emotion, 'Heart Interest,' or in Cleverness," Claims Young American Composer—Her Inspiration Comes from Subconscious Mind—Wants Women Composers Judged by Same Standards as Men—"Love, the Only Thing Worth While"

UPPER Manhattan sizzled outside the windows one afternoon last week, but Mana-Zucca played hostess in the old big-roomed house, her childhood's home, as coolly and as charmingly as though the thermometer had not just taken a long breath and started for another lap on the upward climb. One gets the impression that few things, from heat on, disturb this girl composer's happy serenity; that obstacles to her are made to be surmounted as quickly and as quietly as possible; and that while she may have all the impressionableness inseparable from the artistic and creative gift for which nature has obviously singled her out, she has no notion of allowing herself to be dominated thereby. Her big blue eyes are calm even when she talks of the incessant work that makes the joy of her life; her pretty face shows no inroads of any emotion not happiness; and she has an inborn genius for steering conversation away from subjects that might prove unhappy. In fact, she is a perfect little "Pollyanna" among composers, when it comes to looking on the cheerful side of life; and so far from representing that title when I bestowed it on her at parting, she seemed to like it. No wonder the framed photographs of her friends among other artists literally cover two walls of her sitting room and run over to a third; after one had talked with this girl for fifteen minutes, one knew she just naturally would have what the rural reporter would call "hosts of friends." You couldn't keep them away from that type.

Adolf Tandler, conductor of the Los Angeles Symphony, came in just as we two had well started on the inevitable discussion about the place of the woman composer in music; and after that Mana-Zucca ceased to be the celebrity giving her views and simply became the nice girl-hostess making two guests enjoy their afternoon, by the aid of chat, coffee and cakes. There are so many celebrities and so few good hostesses among them, that the variation was as welcome as a cool breeze. We talked of many things, but never with the "please-don't-publish-this," and "Oh, you'll-never-mention-that-will-you?" corollary. Informal as it was, it was also quite delightful. Only once did we strike the regulation "interview" note, and it was apropos of women composers.

"So many women have come into the composers' field in the last two years," Mana-Zucca said, "and some of them are friends of mine; so I see a good deal of the product, and I notice there is still much of the old hampering idea,—'This is splendid—for a girl.'"

Dr. Ethel Smyth, the English woman composer, makes just such a remark in her recent splendid volume of memoirs.

"Or, if people don't say that,—and to me, that comment would really be one I could hardly stand,—they do the corresponding thing; they praise and flatter a girl for doing work that they wouldn't think anything of in a boy. Now when people are overflattered, they ultimately can't be sincere; and of course, sincerity is the keynote of good work."

"Does it ever affect the sincerity of the composer to realize that probably his best work will bring him least remuneration?"

Judging One's Own Work

"It shouldn't really. For several rea-

sons. For one thing, he mayn't always be the best judge of his own best work; he may like best what isn't his greatest at all, as judged by certain standards. Though that isn't an invariable rule either. I know one little thing of mine

the happiest little bits with rain pouring and the 'glooms' all about; or I might write something dirgelike in the brightest of sunshine. My inspiration, such as it is, comes from the subconscious mind. I believe strongly in that theory of a sub-



Mana-Zucca, One of America's Successful Younger Composers, in Two Studio Poses. Upper Right—With Leon Rice, Tenor, in Pasadena, Cal., During Her Recent Trip to Coast

that I wrote when I was twelve, that I have always loved more than nearly anything I ever did, and I've only found one person to agree with me in liking it. Yet he happens to be not only a composer himself, but also a splendid judge of others' work. So there you are. No, you can't tell by your personal feeling. Also you may submit your work to your own highest standard of criticism; may judge it just as though it weren't your own, and realize that it is really good—and still it may lack that subtle little something which would make it go straight to the heart as well as be approved of by the head.

"That brings me to something else. When a thing appeals to most people, when, in other words, it's popular—you can make up your mind that it's got something in it that's big. Either it's big in the emotional line, and that's usually its appeal; or it has something personal,—what they call heart interest—or it is so big in its cleverness that it gets people. Somewhere, there's sure to be hidden strength."

"Tell me how you like best to work?" the writer said.

"I can't make any definite rule," Mana-Zucca returned. "Only what I'm quite sure of is that the circumstances under which I compose don't affect the nature of the work produced. I might write

conscious self."

"You mean that you don't need externals to release it to work?"

"I don't seem to need them at all. I write from the inside out, altogether."

Some New Successes

When Mr. Tandler came in, the talk naturally turned to Mana-Zucca's recent four months' stay on the Pacific Coast, and the triumph won there by her new piano concerto, played by the composer herself with the Los Angeles Symphony under Mr. Tandler. This success led to others, notably her engagement to play the same work with the National Symphony next season.

Two of Mana-Zucca's orchestral pieces will also be given by Mr. Tandler next year, and her pleasure at the thought was as natural as its expression was unaffected.

"Of course, this is the type of work that appeals to me most," she said. "I

don't want to be remembered as 'the person that wrote "The Little Brown Bear" and those other dear little songs,' as people sometimes greet me; while I am delighted to have done work that pleases, naturally I want to do more of that which will live."

"A symphony, perhaps?"

"I have one already sketched out. Besides, there are a number of things 'on the ways' simultaneously. My Trio for strings I have just finished. And while these things won't bring me, I know, as much material reward, it's reward enough to have done them."

Apropos of giving all of one's self to one's work, Mana-Zucca made an interesting point:

"One must keep enough of one's self back to know whether or not one's emotions get through to the public," she said. "I mean that very often the untrained artist, or the one without that subtle knowledge of how to get his point across, thinks it is sufficient to feel, *himself*. That isn't the point at all. How to make others feel, is the question. You may feel so much that you become incoherent; whether your feeling is expressed by way of painting, writing, composing or acting. A singer may perfectly have absorbed the idea of a song; an actress may entirely feel the character she is personating, but it mustn't stop there. The audience must be thrilled with that song's emotion; must realize the personality portrayed for them; and so it is with the writing of the song. I may have a definite musical idea, a distinctive emotion, but until you get that definite musical idea or emotion through my writing, I may write until doomsday as far as you are concerned. This applies, of course, to the people who are what is called 'before the public'; who are, in other words, expressing ideas, more or less great, for the public's benefit, through their own medium."

"I believe that there is only one thing in the world worth while, and that is love," she said once. "Music is melody, and melody is love's expression."

"And to be happy is the next best thing. If I had my way, I would never talk unhappiness, never think it. I used to think—perhaps this is odd to say to a journalist—that I would like to edit a paper and print in it nothing but the happy occurrences."

It was suggested here that with these views, there was nothing for her to do but to get on the editorial staff of a magazine devoted to uplift, but she took the faint joke seriously.

"I shouldn't want to make a religion of happiness," she said, "but to make happiness a religion. It *has* been one with me, in the sense that I have never allowed any of life's 'bumps'—and I've had them, of course, in my time—to spoil my inner feeling of happiness. And I've never told other people when I had bumps, either. I don't believe in doing that."

"Is that why you started the Society of American Musical Optimists?"

She laughed.

"Well, yes, I suppose it was. I felt that we could do better work by getting together and believing in unison in America's musical future; and I think we have."

CLARE PEELER

Naples Will Honor Memory of Leon Cavallo

A monument to the memory of Leon Cavallo is to be erected by public subscription, at Naples, his birthplace.

Ernesto Berumen, the pianist, who was a soloist at the Stadium two years ago, will appear again this summer playing the "Hungarian Fantasy" by Liszt.

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